

Die Legende
von der
heiligen Elisabeth.
Oratorium
von
F. Liszt.

Partitur.

Partitur M. 60. . . n. Klavier-Auszug M. 8. . . n.
Orchesterstimmen M. 75. . . n. Chorstimmen M. 6. . . n.
Textbuch M. 0. 25 n.

Eigenthum des Verlegers für alle Länder

Leipzig, C. F. Kahnt Nachfolger.

*Der Besitz dieser Partitur giebt nur dann ein Recht zur öffentlichen
Aufführung, wenn eine nachweisliche Einigung mit dem Verleger, welchem
ich das Aufführungsrecht mit abgetreten habe, deshalb voraus gegangen ist.*

F. Liszt.

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Die Legende von der heiligen Elisabeth.

Dichtung von Otto Roquette.

ERSTER THEIL.

Einleitung.

Componirt von Franz Liszt.

Andante moderato.

1^{te} Flöte. *dolcissimo*

2^{te} Flöte. *dolcissimo*

3^{te} Flöte. *dolcissimo*

sempre pp

sempre pp

sempre pp

1^{te} Fl. *poco rall. a tempo*

2^{te} Fl.

3^{te} Fl.

2 Clarinetten in A. *espressivo*

2 Fagotten. *un poco marcato*

SOLO.

p

1^{te} Violinen. *poco rall. a tempo*

2^{te} Violinen.

Bratschen.

Violoncelle. *poco rall. a tempo*

SOLO.

dolce espressivo

p sostenuto

mf sostenuto e marcato

1^{te} Vl.

2^{te} Vl.

Br.

V.-C.

un poco cresc. div.

poco cresc. Solo.

p sostenuto

un.

die übrig. V-Celle.

2 Fl. (3^{te} tacet.)

First system of the musical score, measures 1-8. The staves are arranged as follows:

- 2 Fl. (3^{te} tacet.)
- Hb.
- Cl.
- Fg.
- 1. Hörner in E.
- 2.
- 3.
- 4.
- 1^{te} Vl.
- 2^{te} Vl.
- Br.
- V.-C.
- C.-Bässe.

Measures 1-8 show various instruments playing. The Flute 2 part is marked "3^{te} tacet." and has a "SOLO." marking above it. The Horns in E part has a "p" marking. The Violins and Basses parts have a "p" marking. The Clarinet part has a "p" marking. The Bassoon part has a "p" marking. The Trumpets and Trombones parts have a "p" marking. The C-Basses part has a "p" marking.

Second system of the musical score, measures 9-16. The staves are arranged as follows:

- 1^{te} Vl.
- 2^{te} Vl.
- Br.
- V.-C.
- C.-Bässe.

Measures 9-16 show various instruments playing. The Violins and Basses parts have a "mf un poco agitato" marking. The Clarinet part has a "mf un poco agitato" marking. The Bassoon part has a "mf un poco agitato" marking. The Trumpets and Trombones parts have a "mf un poco agitato" marking. The C-Basses part has a "mf un poco agitato" marking.

Third system of the musical score, measures 17-24. The staves are arranged as follows:

- theilt
- 1^{te} Vl.
- 2^{te} Vl.
- Br.
- V.-C.
- C.-Bässe.

Measures 17-24 show various instruments playing. The Violins and Basses parts have a "mf un poco agitato" marking. The Clarinet part has a "mf un poco agitato" marking. The Bassoon part has a "mf un poco agitato" marking. The Trumpets and Trombones parts have a "mf un poco agitato" marking. The C-Basses part has a "mf un poco agitato" marking.

più agitato e cresce.
più agitato e cresce.
più agitato e cresce.
più agitato e cresce.
più agitato e cresce.
mezzo forte
mezzo

più agitato e cresce.
più agitato e cresce.
più agitato e cresce.
più agitato e cresce.
più agitato e cresce.
mezzo forte
f marcata
f marcata
(mit breitem Strich)
(mit breitem Strich)
(mit breitem Strich)
(mit breitem Strich)
(mit breitem Strich)

4 **B**

dolce
p dolce

B *un poco marcato*
p
un poco marcato
p

cresc.
cresc.
cresc.
cresc.

Hör.
pp Bass Pos.
pp Tuba tacet.
wechseln in F.

cresc.
cresc.
più marcato
più marcato
(wogend)
(wogend)
(wogend)
poco marcato

First system of musical notation, measures 1-6. The score is written for four staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music consists of chords and melodic lines with various accidentals and dynamics.

Second system of musical notation, measures 7-12. The score is written for five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The music includes a solo for the Trompeten 1 (Horn 1) in E-flat, marked *mf nobile*. The Trompeten 2 (Horn 2) in E-flat is marked *mf*. The Pauken (Drums) in C, H, E are marked *sempre piano*. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The music includes a solo for the Trompeten 1 (Horn 1) in E-flat, marked *mf nobile*. The Trompeten 2 (Horn 2) in E-flat is marked *mf*. The Pauken (Drums) in C, H, E are marked *sempre piano*.

Third system of musical notation, measures 13-18. The score is written for five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The music consists of chords and melodic lines with various accidentals and dynamics.

First system of a musical score, measures 1-4. The score is written for a large ensemble, including woodwinds, brass, and strings. The key signature is B-flat major (two flats). The time signature is 4/4. The first staff (flute) has a dynamic marking of *pp* and a *rit.* marking. The second staff (oboe) has a dynamic marking of *pp*. The third staff (clarinet) has a dynamic marking of *pp*. The fourth staff (bassoon) has a dynamic marking of *pp*. The fifth staff (horn) has a dynamic marking of *pp*. The sixth staff (trumpet) has a dynamic marking of *pp*. The seventh staff (tuba) has a dynamic marking of *pp*. The eighth staff (string) has a dynamic marking of *pp*. The music features a series of chords and melodic lines, with a *rit.* marking in the first staff.

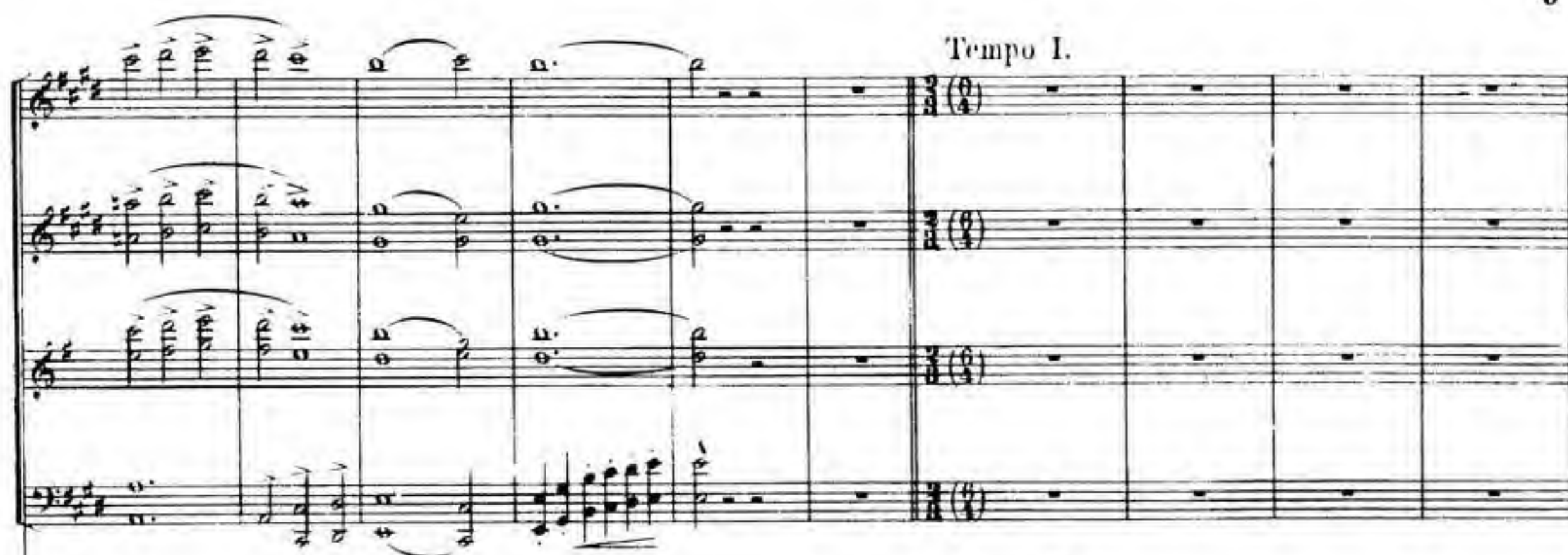
Second system of a musical score, measures 5-8. The score continues with the same ensemble. The key signature is B-flat major. The time signature is 4/4. The first staff (flute) has a dynamic marking of *pp*. The second staff (oboe) has a dynamic marking of *pp*. The third staff (clarinet) has a dynamic marking of *pp*. The fourth staff (bassoon) has a dynamic marking of *pp*. The fifth staff (horn) has a dynamic marking of *pp*. The sixth staff (trumpet) has a dynamic marking of *pp*. The seventh staff (tuba) has a dynamic marking of *pp*. The eighth staff (string) has a dynamic marking of *pp*. The music features a series of chords and melodic lines, with a *rit.* marking in the first staff. The word "geteilt" is written below the third staff.

musical score for the first system, measures 1-5. The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature is one flat (B-flat). The tempo/mood is marked *molto crescen*. The first four measures show a gradual increase in volume and intensity, with the fifth measure marked *poco cresc.*. The bottom staff (bass clef) has the marking *f* *molto crescen*. The bottom right corner has the marking *pp*.

musical score for the second system, measures 6-10. The score continues the ensemble piece. The key signature changes to two sharps (D major). The tempo/mood is marked *molto crescen*. The first four measures show a gradual increase in volume and intensity, with the fifth measure marked *cresc.*. The bottom staff (bass clef) has the marking *cresc.*. The bottom right corner has the marking *pp*.

[illegible]

Tempo I.



Tempo I.



Tempo I.



Fl.

Hb.

Cl.

Fg.

Hr. 1. 2.

1st VI.

2nd VI.

Br.

V-c.

C-B.

dolce

p

SOLO

pp

p

dolcissimo

ritenuto

rit.

dim.

smorz.

SOLO.

pp

In E.

pp

ritenuto

Andante moderato.

First system of musical notation for 'Andante moderato.' It features five staves. The first four staves (Violins I, Violins II, Violas, and Cellos/Double Basses) have the instruction *p dolce* and a **SOLO.** marking. The fifth staff (Piano) has a **SOLO.** marking and the instruction *dolce quieta*. The music is in 3/4 time with a key signature of one sharp (F#).

Andante moderato.

Second system of musical notation for 'Andante moderato.' It features five staves. The first four staves (Violins I, Violins II, Violas, and Cellos/Double Basses) have the instruction *p dolce quieta ma espressivo*. The fifth staff (Piano) has the instruction *pizz. arco un poco marcato* and a **SOLO.** marking. The music is in 3/4 time with a key signature of one sharp (F#).

Andante moderato.

Third system of musical notation for 'Andante moderato.' It features five staves. The first four staves (Violins I, Violins II, Violas, and Cellos/Double Basses) have the instruction *sempre dolce e quieta*. The fifth staff (Piano) has the instruction *pizz.* and a **SOLO.** marking. The music is in 3/4 time with a key signature of one sharp (F#).

C

ritenuto

pp

C

ritenuto

p un poco marcato

C

poco ritenuto

p

C

pizz.

arco

p

First system of the musical score, measures 1-5. The score is written for a large ensemble, including vocal parts and instruments. The vocal parts have lyrics: "ere - scen - do". The instrumental parts include a piano (p) and a double bass (V.C.). The tempo is marked "simile".

Second system of the musical score, measures 6-10. The score continues with various musical notations, including dynamics (mf, f, p, pp, ppp), tempo markings (ritenuto, ritenuto molto), and articulation (dim.). The vocal parts have lyrics: "ere - scen - do". The instrumental parts include a piano (p) and a double bass (V.C.). The tempo is marked "ritenuto" and "ritenuto molto".

Nº 1. Ankunft der Elisabeth auf Wartburg.

- a) Bewillkommung des Volks und des Landgrafen Hermann.
- b) Aussprache des ungarischen Magnaten, und Einstimmung des Chors.
- c) Erwiderung des Landgrafen Hermann.
- d) Erstes Mittheilen Ludwig's und Elisabeth's.
- e) Kinderspiele und Kinderchor.
- f) Wiederholte Bewillkommung des Chors.

Allegro animato.

Fl.

Hb.

Cl. in A.

Fg.

SOLO.

Hr. in E.

Tr. in E.

Pos. u. Tuba.

Pk. in A. E.

Allegro animato.

Vl.

Br.

Sopran.

Alt.

Tenor.

Bass.

V.-C.

C.-B.

sempre staccato

sempre staccato



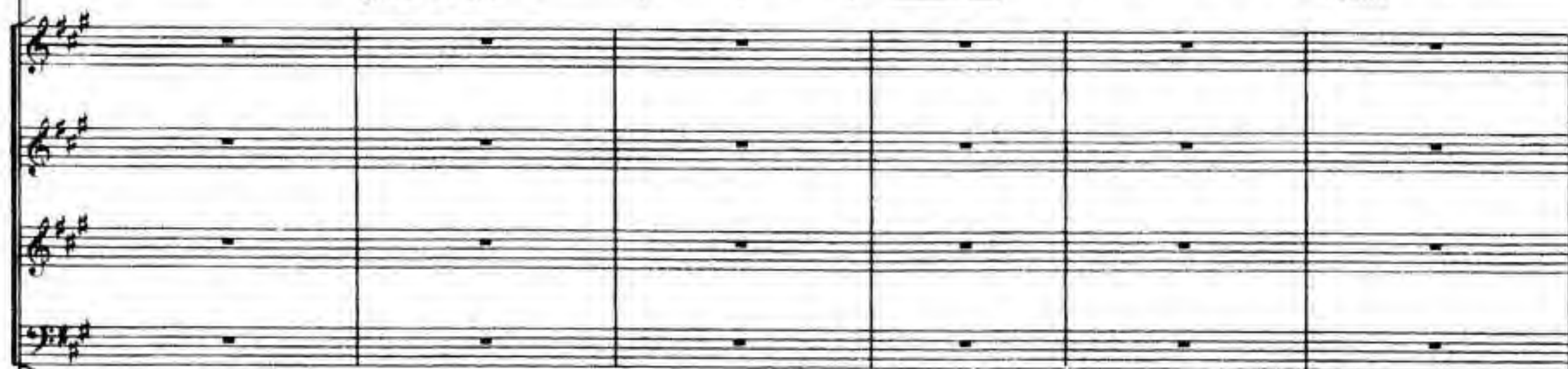
First system of musical notation, featuring a grand staff with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a melodic line with a slur and a fermata. The second and third staves have chords and arpeggiated figures. The fourth and fifth staves have a bass line with a slur and a fermata. The system concludes with a dynamic marking of *p*.



A system of five empty musical staves, likely for a second instrument or voice part.



Second system of musical notation, featuring a grand staff with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a melodic line with a slur and a fermata. The second and third staves have chords and arpeggiated figures. The fourth and fifth staves have a bass line with a slur and a fermata. The system concludes with a dynamic marking of *p subito*.



A system of five empty musical staves, likely for a second instrument or voice part.



Third system of musical notation, featuring a grand staff with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a melodic line with a slur and a fermata. The second and third staves have chords and arpeggiated figures. The fourth and fifth staves have a bass line with a slur and a fermata. The system concludes with a dynamic marking of *p subito*.

D

mf

a 2.

mf

a 2.

mf

D

sempre staccato

poco crescendo

sempre staccato

poco crescendo

poco crescendo

poco crescendo

D



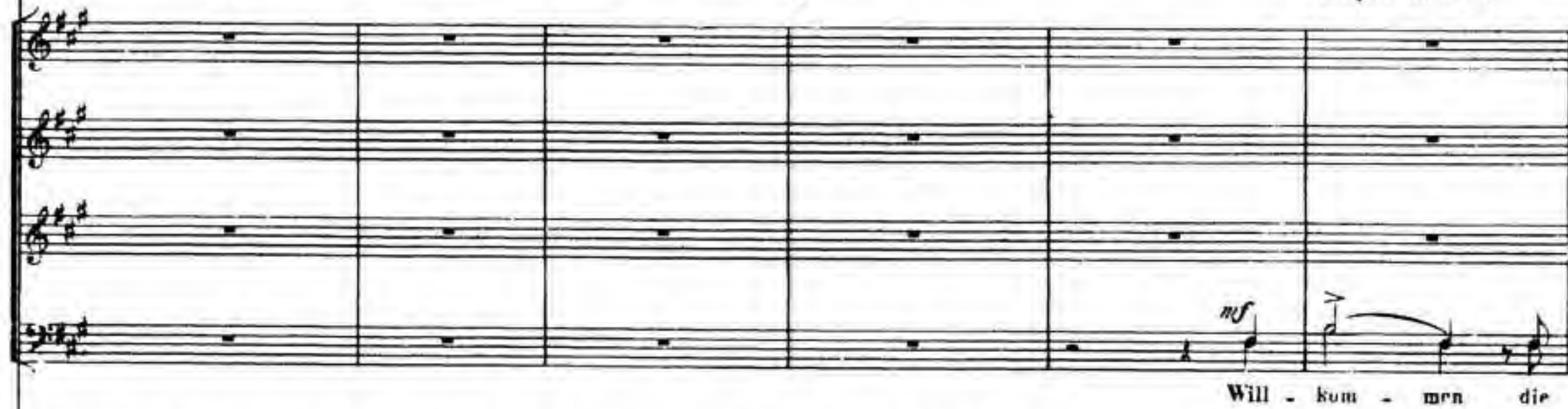
First system of musical notation. It consists of five staves. The top staff has a melodic line with a slur and a fermata, marked *mf* and *p*. The second and third staves have chords with slurs. The fourth and fifth staves have chords, with the fifth staff marked *p* and *staccato*.



Second system of musical notation. It consists of five staves. The top staff has a melodic line. The second and third staves have chords. The fourth and fifth staves have chords. The fifth staff is marked *p*.



Third system of musical notation. It consists of five staves. The top staff has a melodic line. The second and third staves have chords. The fourth and fifth staves have chords. The fifth staff is marked *p* and *sempre staccato*.



Fourth system of musical notation. It consists of five staves. The top staff has a melodic line. The second and third staves have chords. The fourth and fifth staves have chords. The fifth staff is marked *mf* and *Will - kom - men die*.



Fifth system of musical notation. It consists of five staves. The top staff has a melodic line. The second and third staves have chords. The fourth and fifth staves have chords. The fifth staff is marked *p*.

18

cresc.

cresc.

cresc.

mf

mf

cresc.

cresc.

cresc.

2da

f Will - kom - men, will - kom - men die Braut.

f Will - kom - men, will - kom - men die Braut.

mf Will - kom - men die Braut!

f will - kom - men die Braut,

f Braut!

f Will - kom - men, will - kom - men die Braut,

cresc.

3 Tromp. in E.

will - kom - men die Braut, will - kom - men, will - kom - men!

will - kom - men die Braut, will - kom - men, will - kom - men!

will - kom - men die Braut, will - kom - men, will - kom - men!

will - kom - men die Braut, will - kom - men, will - kom - men!

mf espressivo

mf espressivo

mf espressivo

mf

mf

a 2.

mf espressivo

SOLO.

mf

(wogend)

mf espressivo

(wogend)

mf

(wogend)

mf

legato sempre

legato sempre

mf espressivo

Will - kom - men die Braut, die lieb - li - che

mf espressivo

Will - kom - men die Braut, die lieb - li - che

mf espressivo

Will - kom - men hei - ssen wir die Braut, die lieb - li - che, die lieb - li - che aus

mf espressivo

Will - kom - men hei - ssen wir die Braut, die lieb - li - che, die lieb - li - che

mf (wogend)

legato sempre

mf

aus fer - nem Lan - de, die un - serem Fürsten wird vertraut, die un - serem Fürsten wird vertraut,

aus fer - nem Lan - de, die un - serem Fürsten wird vertraut, die un - serem Fürsten wird vertraut,

aus fer - nem Lan - de,

fer - nem Lan - de, aus fer - nem Lan - de, die un - serem Fürsten wird vertraut, die un - serem Fürsten wird vertraut,

aus fer - nem Lan - de, die un - serem Fürsten wird vertraut, die un - serem Fürsten wird vert. aut,

a 2.
mf espressivo

mf espressivo

mf

mf

SOLO.
mf espressivo

mf espressivo

mf espressivo

mf espressivo

für schö - ne Zu - kunft fro - he Ban - de, für schö - ne Zu - kunft fro -

für schö - ne Zu - kunft fro - he Ban - de, für schö - ne Zu - kunft fro -

für schö - ne Zu - kunft fro - he Ban - de, für schö - ne Zu - kunft fro -

für schö - ne Zu - kunft fro - he Ban - de, für schö - ne Zu - kunft fro -

für schö - ne Zu - kunft fro - he Ban - de, für schö - ne Zu - kunft fro -

mf

mf

E

[illegible]

poco a poco ritenuto (ma pochissimo) *tranquillo*

FL. *p dolce*

Hb.

Cl. *tranquillo* *p dolce*

Fg.

2 Hr. *p dolce*

1^a Vl. *poco a poco ritenuto* *can sordini* *divisi* *dolce* *tranquillo*

2^a Vl. *divisi*

Br. *ff* *pizz.*

poco a poco ritenuto *dolce sotto voce*

Noch in der Sil-ber-wie-ge still träumt sie der Zeit ent-

dolce sotto voce

Noch in der Sil-ber-wie-ge still träumt sie der Zeit ent-

dolce sotto voce

Noch in der Sil-ber-wie-ge still träumt sie der Zeit ent-

dolce sotto voce

Noch in der Sil-ber-wie-ge still träumt sie der Zeit ent-

poco a poco ritenuto *pizz.*

ff

ff

un poco ritenuto

SOLO.
p dolce

smorz. *dolcissimo smorzando* - *pp*

un poco ritenuto

con sordini tranquillo

tranquillo
divisi dolce con sordini

smorz.

un poco ritenuto

pp (sehr ruhig)

ge - gen, wo sich in ihr er - fül - len will des Herzens hol - des Re - gen.

pp

ge - gen, wo sich in ihr er - fül - len will des Herzens hol - des Re - gen.

pp

ge - gen, wo sich in ihr er - fül - len will des Herzens hol - des Re - gen.

pp

ge - gen, wo sich in ihr er - fül - len will des Herzens hol - des Re - gen.

un poco ritenuto

Etwas langsamer
(dem Sänger folgend.)

1^{te} Vl. pizz. arco a tempo
2^{te} Vl. pizz. arco
Br. pizz. arco
Landgraf Hermann.
Will-kom-men, mein Töchter-lein! Nimm diesen Kuss! Dein Va-ter will — ich sein!
V.C. pizz. arco dolce espressivo
C-B. pizz.

Fl. rit. Andante moderato. ritenuto
Hb. rit. pp
Cl. rit. pp smorz.
Fg.

rit. Andante moderato. ritenuto sosten.
VI. f marcato mf
f marcato sosten.
f marcato

Ungarischer Magnat.
So leg sosten.
f marcato mf

27

espressivo
mf
mf espressivo

Cl.
Fg.

VI.
mf
cresc.
cresc.
cresc.
pizz.
p
pizz.
p
pizz.
p

rit.

Ich dieses theure Pfand, des Un-ger-lan-des hol-de Blü-the, ver-trau-ensvoll in Eu-re Hand;

cresc.

f marcato
f marcato

arco
p
arco
p
arco
mf marcato
pizz.
f
pizz.
f
pizz.
f

o, schützt mit lie-ben-dem Ge-mü-the dies rei-ne, sü-sse Kin-des-haupt! Der Hei-

pizz.
p
pizz.
p

poco rit. *a tempo* *poco rit.* *a tempo*

dim. *f* *mf* *sostenuto espressivo* *arco* *mf* *arco*

- math ward es früh be - raubt, vom Mut - ter - her - zen fort - ge - tra - gen, dass es in

dolce *dolce*

SOLO. *p* *dim.*

noch verhüll - ten Ta - gen er - zo - gen werde der ern - sten Pflicht, Mü - ge es die al - te

ten. poco rall. a tempo

ten. poco rall. a tempo

divisi dolce

poco rall. a tempo

p un poco marcato

p un poco marcato

p un poco marcato

Hei-math nicht in Eurem hohem Haus ent-beh-ren. Möge es die al-te Hei-math nicht in Eurem

p arco

pizz.

Cl.

Fg.

Hr. *SOLO.*

f deciso

f deciso

f deciso

(breit)

ho-hen Haus ent-beh-ren. Es herrsche lang und leb' in Eh-ren, es herrsche lang

f deciso

arco

mf

Musical score for "Die Hunnen" by Franz Liszt. The score is written for a full orchestra and vocal soloists. The orchestration includes strings, woodwinds, brass, and voices. The lyrics are in German: "es herrsche lang, und leb' in Ehren dies theuere Kind des Ungarlands!". The score features various musical notations, including dynamics (f, ten.), articulation (accents), and performance instructions (divisi, non divisi). The tempo is marked "Allegretto".

F
Fl. *sempre ff e staccato*
Hb. *sempre ff e staccato*
Cl. a 2. *sempre ff e staccato*
Fg. a 2. *sempre ff e staccato*
Hr. *sempre ff e staccato*
Tr. in D. *SOLO.*
SOLO.
Pos. *SOLO.*
Pk. in D. A. *mf*

F
VI. *ff sempre*
Br. *ff sempre*

Sop. *ff*
Alt. *ff*
CHOR. *ff*
Ten. *ff*
Bass. *ff*

Es herrsche lang, und leb' in Eh - - ren dies theure Pfand des

V.C. *ff sempre*
C-B. *ff sempre*
F *ff sempre*

ten. a 2.

mf

5

5

The musical score is arranged in three systems of staves. The first system consists of four staves (two vocal parts and two piano accompaniment parts). The second system consists of four staves (two vocal parts and two piano accompaniment parts). The third system consists of four staves (two vocal parts and two piano accompaniment parts). The lyrics are written below the vocal staves.

The lyrics are:

Ungar-lands. Es herr - - sche lang', und leb' in Eh-ren, dies theu - re
 Ungar-lands. Es herr - - sche lang', und leb' in Eh-ren, dies theu - re
 Ungar-lands. Es herr - - sche lang', und leb' in Eh-ren, dies theu - re
 Ungar-lands. Es herr - - sche lang', und leb' in Eh-ren, dies theu - re

The score includes various musical notations such as notes, rests, and dynamic markings. The word "ten." appears above several notes in the vocal parts. The word "staccato" appears above notes in the piano accompaniment parts. The word "divisi" appears above notes in the piano accompaniment parts. The word "Tuba," appears below notes in the piano accompaniment parts.

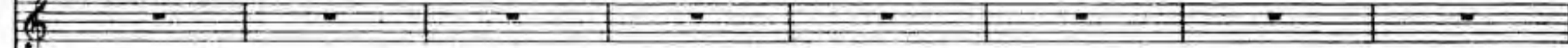
poco a poco dim. -
 poco a poco dim. -
 ten.
 ten.
 SOLO.
 poco a poco dim.
 dim. p.
 divisi
 poco a poco dim. - p.
 poco a poco dim. - p.
 poco a poco dim. - p.
 Pfand des Un - gar - lands!
 Pfand des Un - gar - lands!
 Pfand des Un - gar - lands!
 Pfand des Un - gar - lands!
 poco a poco dim. mezzo piano ma marc.
 poco a poco dim. mezzo piano ma marc.

34 **G**

Cl. (sehr ruhig)



Hr. 1 2 in E.



(sehr ruhig)



Br.

grazioso

Landgraf. Langsamer.



Was Va - ter - lie - be treu ver - mag, sei reich ge - spen - det die - sem

*grazioso***G***dolce un poco espressivo*

SOLO,

p dolce sempre piano*p dolce con grazia**p dolce**sempre legato**sempre legato*

Kin - de, dass es mit Lust er - ach - ner mag der



Myr - - - the blü - hen - des Ge - win - - de. Und wie im

Kus - - se dort mein Sohn zum Kin - de rein sich neigt der Kua - be.

so sei ——— einst auf des Jüng - lings Thron die Jung - - - frau

VI.

espressivo *mf* *p* *pp* *dolcissimo* (sehr ruhig)

sei-ne schön-ste Ga - - be, die Jung - frau sei-ne schönste Ga - - - be.

dolcissimo

Fl. *ritenuto*
 Hb.
 Cl. *SOLO.*
pp
ritenuto
 Vl. *pizz.*
pp
pizz.

Ludwig (eine Kindesstimme.)
 Sieh um dich! Was Dein Aug' er-schaut, wird dein und mein einst, kleine Braut!

SOLO.
SOLO.
SOLO.
pp

Elisabeth.
 Wie ist das Haus voll Sonnenschein! — Grüsst mir daheim mein Mütterlein!

38 Allegretto con grazia.

(NB. Die Triller in der 1ten Flöte lang,
mit wenigstens 7 Noten.)

Fl. *sempre dolce*

C. *p quasi scherzando e sempre staccato*

1^{te} Vl. *pizz. div. p tranquillo*

2^{te} Vl. *pizz. p tranquillo*

Br. *arco p quasi trillo*

V.C. (tacet C-B.)

Fl. *tr*

Cl. *tr*

Hörn. in E. *SOLO, p dim.*

non divisi

Fl. *tr*

Hb. *dolce (kussend)*

Cl. *(innocente)*

Hr. *p*

pizz. sempre tranquillo

Fl. (kosend) *p dolce*

Hb. *p dolce*

Cl. (kosend) *p dolce*

Fg. *p dolce* SOLO. *p*

Hr. *pp* SOLO. *pizz. p*

Vl. *p*

Br.

CHOR.

Sopran. *p dolce*

Alt. *p dolce*

V.-C.

Fröhliche Spie - le sannen wir aus, bringen Dir vie - le Blumen zum Strauss. Fröhli che

Fröhliche Spie - le sannen wir aus, bringen Dir vie - le Blumen zum Strauss. Fröhli che

Etwas belebter.

Etwas belebter.

arco *p*

arco *p*

arco *p*

arco *p*

Spie - le sannen wir aus, bringen Dir vie - le Blumen zum Strauss.

Spie - le sannen wir aus, bringen Dir vie - le Blumen zum Strauss.

SOLO.

bestimmt

Folg' uns zum schwimmenden Fischlein der Wel - le, und zu des klimmen-den Eichhörnchens

bestimmt

Folg' uns zum schwimmenden Fischlein der Wel - le, und zu des klimmen-den Eichhörnchens

pizz.

(Contrabässe treten bis zu den 3 letzten Taktten der Seite 43.)

(nicht eilen)

p scherzando

SOLO.

p scherzando

SOLO.

(nicht eilen)

p scherzando

p scherzando

p scherzando

p scherzando

1er Sopran.

Zel - le! Füh - ren zu duf - li - gen Wie - sen Dich nie - der,

2er Sopran und Alt.

Zel - le! Füh - ren zu duf - li - gen Wie - sen Dich

fuh - ren zu duf - ti - gen Wie - sen Dich nie - der, haschend des
 nie - der, fuh - ren zu duf - ti - gen Wie - sen Dich nie - der,

(NB. Das *sf* und *pp* in diesen zwei Takten nicht vernachlässigen.)

incalzando
incalzando
SOLO.
SOLO.
SOLO.
cresc.
cresc.
cresc.
sf
pp staccata e leggiero
pp staccata e leggiero
pizz.
p
 Sopran 1 u. 2. *p*
 luf - tigen Fal - ters Ge - fie - der.
 haschend des luf - ti - gen Fal - ters Ge - fie - der.
 Alt. *p*
 Zei - gen im Wal - de Dir hüpfende Re -
 Zei - gen im Wal - de Dir hüpfende Re -
 nur Cello
pizz.
sf
pp

he, — schwin - det gar bal - de Dir Bängen und We - he!
 he, — schwin - det gar bal - de Dir Bängen und We - he!
p leggiero

SOLO.
 SOLO.
 SOLO.
 SOLO.
p dolce
dolce con grazia
p
 Fröhliche Spiele sannen wir aus, bringen Dir viele Blu - men zum Strauss. Sa - gen und sin-gen Euch
 Fröhliche Spiele sannen wir aus, bringen Dir viele Blu - men zum Strauss. Sa - gen und sin-gen Euch
 Cello

allegro moderato

p Ein wenig belebter.

scherzando

scherzando

Lie - der und Mär - chen, Lie - der und Mär - chen, ju - beln, um - spre - gen Euch.

Lie - der und Mär - chen, Lie - der und Mär - chen, ju - beln, um - spre - gen Euch,

p subito

p subito

p subito

p subito

p subito

cresc.

cresc.

cresc.

p subito

p subito

p subito

bräut - li - ches Pär - chen! Sa - gen und

bräut - li - ches Pär - chen! Sa - gen und

V.C. *p subito*

C-Bass *p pizz.*

mf *allegro*

Hr. in E.

3. SOLO.

mf *allegro*

singen Euch Lie - der und Mär - chen, Lie - der und Mär - chen, ju - beln, um-sprin-gen Euch,

singen Euch Lie - der und Mär - chen, Lie - der und Mär - chen, ju - beln, um-sprin-gen Euch,

C-B. tacet,

p

p sempre scherzando ma tranquillo

pizz.

p pizz.

p

p *tranquillo*

ju - beln, um-sprin-gen Euch, bräut - li - ches Pär - chen!

ju - beln, um-sprin-gen Euch, bräut - li - ches Pär - chen!

I p

Hr. 1. u. 2.

p dolce grazioso
arco
grazioso

p Jubeln, um-sprin - gen Euch, bräut - li - ches Pär - chen!
bräut - li - ches Pär - chen!

Violoncello
ohne Contrabass, Jubeln, um-sprin - gen Euch, bräut - li - ches Pär - chen!

p

p Jubeln, um-sprin - gen Euch, bräut - li - ches
Jubeln, um-sprin - gen Euch, bräut - li - ches

pp *p*

Allegro non troppo animato.

(Die ♩ wie früher die ♩.)

Fl. *a 2.* *p* *cresc.*

Hb. *a 2.* *p* *cresc.*

Cl. *cresc.*

Fg. *cresc.*

SOLO.

Hr. *p* *a 2.* *cresc.*

Tr. in D. *cresc.*

Pos. *p*

Pk. in A. E. *p*

Allegro non troppo animato.

(Die ♩ wie früher die ♩.)

VI. *cresc.*

Br. *cresc.*

CHOR.

Sopr. *p* *cresc.*
Pärchen! Will - kom - men die lieb - li - che, die un - serm

Alt. *p* *cresc.*
Pärchen! Will - kom - men die Braut, die lieb - li - che Braut, — die un - serm

Ten. *p* *espressivo* *cresc.*
Will - kom - men, will - kom - men die lieb - li - che Braut, — die un - serm

Bass. *p* *espressivo* *cresc.*
Will - kom - men die Braut. die lieb - li - che, die un - serm

V.C. *pizz.* *cresc.*

C.B.

47

Für - sten wird ver - traut, Sie herrsche lang'und leb' in Eh - ren! Sie herrsche lang'und

Für - sten wird ver - traut, Sie herrsche lang'und leb' in Eh - ren! Sie herrsche lang'und

Für - sten wird ver - traut, Sie herrsche lang'und leb' in Eh - ren! Sie herrsche lang'und

Für - sten wird ver - traut, Sie herrsche lang'und leb' in Eh - ren! Sie herrsche lang'und

arco

K

a 2.
a 2.
f
a 2.

Hr.
Tr.
mf
p

ten.
sostenuto
f
sostenuto

leb' in Eh - ren!
Sie herr - sche lang' und leb' in Eh - ren.
dim.
dim.

ten.
ten.
mf
mf

K

pk.
dimin.

dimin.
dimin.
dimin.
pizz. poco rit.
p pizz.
p

a tempo
p dolce
p dolce
p

Hr. 1. 2.
a tempo
p dolce
pizz.
pizz.
p

50

sempre dolce

SOLO.

a 2.

p

SOLO.

dolce divisi

espressivo

The image shows a page of a musical score for Violin and Piano. The score is in G major (one sharp) and 3/4 time. It is divided into two systems, each with four staves. The top two staves of each system are for Violin I, and the bottom two are for Piano. The Violin I part includes markings such as *espressivo*, *pizz.*, *p*, and *arco*. The Piano part includes markings such as *pizz.*, *p*, and *arco*. The score is for Johannes Brahms' Op. 35, No. 2.

- a) Jagdlied.
- b) Begegnung Ludwig's mit Elisabeth.
- c) Das Rosenmirakel.
- d) Danksagung's-Gebet Ludwig's und Elisabeth's,
mit Zufügung des Chors.

Fl.

Hb.

Cl. in B.

Fg.

Hr. in F.

1st Tenor - Pos.

Bass - Pos.

1st VI.

2nd VI.

Br.

V.-C.

C.-B.

SOLO.

p

f

ten.

mf

staccato

First system of musical notation (measures 1-12). The score is for a symphony with the following instruments: Horn in B-flat (Hb.), Clarinet (Cl.), Bassoon (Fg.), Violin I, Violin II, Viola, Cello, and Double Bass. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The first system contains measures 1 through 12. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The strings are marked with *f* (forte) and *mezzo forte*. The woodwinds have a *cresc.* (crescendo) marking in measure 10.

Second system of musical notation (measures 13-24). This system continues the symphony. The instruments are the same as in the first system. Measures 13-24 show a continuation of the rhythmic patterns. The woodwinds (Hb., Cl., Fg.) have a *p* (piano) marking in measure 13. The strings have a *f* (forte) marking in measure 13. The woodwinds have a *ten.* (tension) marking in measure 14. The strings have a *ten.* (tension) marking in measure 14. The woodwinds have a *p* (piano) marking in measure 15. The strings have a *p* (piano) marking in measure 15. The woodwinds have a *mf* (mezzo-forte) marking in measure 16. The strings have a *mf* (mezzo-forte) marking in measure 16. The woodwinds have a *staccato* marking in measure 17. The strings have a *staccato* marking in measure 17. The woodwinds have a *mf* (mezzo-forte) marking in measure 18. The strings have a *mf* (mezzo-forte) marking in measure 18. The woodwinds have a *mf* (mezzo-forte) marking in measure 19. The strings have a *mf* (mezzo-forte) marking in measure 19. The woodwinds have a *mf* (mezzo-forte) marking in measure 20. The strings have a *mf* (mezzo-forte) marking in measure 20. The woodwinds have a *mf* (mezzo-forte) marking in measure 21. The strings have a *mf* (mezzo-forte) marking in measure 21. The woodwinds have a *mf* (mezzo-forte) marking in measure 22. The strings have a *mf* (mezzo-forte) marking in measure 22. The woodwinds have a *mf* (mezzo-forte) marking in measure 23. The strings have a *mf* (mezzo-forte) marking in measure 23. The woodwinds have a *mf* (mezzo-forte) marking in measure 24. The strings have a *mf* (mezzo-forte) marking in measure 24.

Fl.
Hb.
Cl.
Fg.
Hr.
B.
Pos.

a 2.

L

V.-C. u. C-B.

L

Landgraf Ludwig.

Aus dem Ne - bel der Thäler er - schalle her - vor du, mein Jagd - horn, ia -

Hb.

Cl.

Fg. *fp*.

(Echo)

Hr.

(Echo)

(Echo)

ju - belnder Wei - se, du, mein Jagd - horn, er - schal - - le her - vor, er - schal - le her.

Cl. *a tempo*

Fg. *p ben marcato*

Hr. *SOLO. mf*

VI. *a tempo*

Br. *p*

V-C. *a tempo*

C-B. tacet.

vor in ju-belnder Wei-se die begrüßenden Tö- - ne;

dim. p

p

SOLO. forte

pizz.

pizz.

pizz.

arco

p

arco

p

arco

p

stei-gen empor — zu des rü-stigen Waid-werks Frei-se;

pizz.

ten. ten.

pizz. pizz. pizz.

arco pizz.

sie stei-gen empor zu des rü-sti-gen Wald-werks Prei-

Hb. Cl. Fg.

mf mf mf

staccato

SOLO. SOLO.

pizz. mf ben marcato pizz. mf ben marcato pizz. mf ben marcato

se. V.C. C.B.

Ge-zogen, ent-flo-gen aus bin-dender Haft, durch der Lüf-te Wo-gen, der

Fl.
Hb.
Cl.
Fg.
Hr. 1. 2.
arco
arco
arco
Wie - sen Saft, ent - send ich vom Bo - gen den schwir - ren den Schaft,
arco
pizz.
sempre ma ben marcato

M
Hr.
Trompete in Es.
SOLO.
Bass.
SOLO.
und das Glück ist ge - wo - gen der früh - lichen Kraft. Ja das
V.C. u. C-B.
M

Glück ist ge - wo - - gen der früh - li - chen Kraft, _____ ge - wo - - gen der früh - -

li-chen Kraft.

Hb.
 Cl.
 Fg.

2.
 mf
 dolce

Un poco più moderato il Tempo
N (aber nicht schleppend)

Cl.
Fg.
Hr.
SOLO.
pizz.
pizz.
pizz.
pizz.
p
dolce
Du — mein Heil — — math — ge — fild, — — wie durch — streif' — — ich so gern — —
p
pizz.
N^p

dei - ne Ber - ge wohl auf und nie - der, dei - ne Ber - ge wohl auf und nie - der!

Fl.
Cl.
Fg.
Hr. 1 2.
4 Hörner 1 2.
3.
rit.
Du mein vä - ter - lich Schloss, mit dem
2 Celli SOLO.
die übr. Celli.
C-B. arco

①

First system of the musical score. It features a vocal line (Soprano) and a piano accompaniment. The vocal line begins with the instruction "1^{mo} cantando" and "SOLO." The piano accompaniment includes the instruction "sehr ruhig arco" (very calm, arco) and "arco cantando arco" (arco, cantando, arco). The tempo is marked "p" (piano) and "pp" (pianissimo).

poco rit. Lento.

dolce quieto
(nicht taktieren)

smorz.

poco rit. Lento.

Landgraf.

Doch sieh, was schimmert durch das Grün den steilen Pfad hinab in's Thal?

P Un poco più mosso ma sempre Moderato.

SOLO.

dolce
SOLO.

dolce

*p un poco agitato**p un poco agitato**mf marcato*

Elisabeth

P

E - li - sabeth!

E - li - sabeth! O weh' mir, mein Ge -

(etwas zögernd)

p un poco marcato

Landgraf.

mahl!

E - li - sabeth!

Wie Deine Wan - gen glüh'n!

Was bebst Du vor des

R *un poco accelerando*

Fl. *p* **SOLO.** *un poco accelerando* *rallentando smorz.*

Hb. *un poco accelerando* *rallentando smorz.*

Cl. *un poco accelerando* *rallentando smorz.*

un poco accelerando *rallentando smorz.*

Gat - ten Aug' zu - rück? Wo - hin so ein - sam,

a 2. pizz. *rall.*

R *un poco accelerando* *rallentando smorz.*

a tempo **SOLO.** *a tempo*

pp *pp* *pp*

dim. *a tempo* *pp*

dim. *a tempo* *pp*

espress. *espress.*

dimin. *a tempo* *pp*

oh-ne Dei-ne Frau-en? Und was ver-birgst Du da vor mei-nem Blick?

pizz. *(alle)*

Fl. *dolce* *dolce*

trem. *pp* *trem.* *pp*

Elisabeth (demüthig) Landgraf (ernst)

Ge - lieb-ter, fra-ge nicht! Lass mich es schau-en!

und mei - nen lie - be - vol - len Wil - - len, nicht mehr auf ö-dem Pfa-de zu den Hüt-ten des E-lends

T

poco rall.

pizz. *arco* *espressivo* *poco rall.*

pizz. *arco* *espressivo*

arco *espressivo*

dolce *poco rall.*

in Geheimniß Dich zu hüllen. Ich bit - te, lass mich's sehn! Du schweigst? Ich

pizz. *arco* *espressivo*

pizz.

T

a tempo *riten.* **U** *a tempo un poco slentando*

a tempo *riten.* *a tempo un poco slentando*

a tempo *riten.* *a tempo un poco slentando*

Elisabeth. *sotto voce*

will's. Halt ein! Ich will gestehn! Ich pflückte Ro-sen im Gehege, und ih-re

riten.

U

Animato.

Fül-le lockte mich den Weg so weit hin - ab. Und da - rum ist Dein Blick so wirr?

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

Animato. Landgraf.

Elisabeth. Landgraf. (betrübt) *rit.*

Hab' Mit - leid mit mir Ar - men! Warum hältst Du die Ro - sen mir zu - rück? E - li - sa - beth! E -

poco rall. *rallent.*

accelerando **V** Sehr bewegt, doch nicht zu schnell. **SOLO.**

espressivo appassionato

accelerando

cresc. *cresc.* *mf* *piagendo* *p*

Elisabeth.

li - sa - beth! Er - bar - men! Er - bar - men! Zu Dei - nen Fü - ssen

V *mf*

Hb. **Cl.** **FR.** **SOLO.** *dolente*

sieh mich lie - gen! Die Wahr - heit hab' ich Dir ver - hehlt, — das Bü - se

W SOLO (klagend)

The musical score is for a piece in G major, 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a solo section marked 'SOLO (klagend)' and 'SOLO. (klagend)'. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The lyrics are: 'fehlt! Nicht Ro-sen pflückt' ich hier im Ha-ge, zu ei-nem Kranken ging ich hin.' The score includes dynamic markings such as 'p' (piano) and 'pizz.' (pizzicato). The piece concludes with a double bar line and a 'W' time signature.

rinfz

rinfz

rinfz

rinfz

sieh, Weib und Brod hier, das ich tra-ge, die Spenden ei-ner Sün-de-rin! (lang)

rinfz

Andante moderato.
(Tempo der Einleitung.)

Fl. *dolcissimo* *sempre legato*

Hb. *dolcissimo* *sempre legato*

Cl. in B. *dolciss.* *pp* *sempre legato* *pp*

Fg. *dolciss.*

1. Horn SOLO. *dolciss.*

4. Horn in F. *dolce*

4. Horn SOLO. *dolce*

Tr. in Es. *dolce*

2 Ten.-Pos. *dolce*

Ph in As. *dolce*

Wenn möglich
2 Harfen unisono.

Harfe. *ruhig*

1. Violinen
in 4 Abtheilungen. *p dolce* *sempre legato*

2. Vi. *p dolce* *sempre legato*

Br. *sul ponticello*

Landgraf. *sul ponticello*

V.C. *dolciss.*

C.B. *pp*

Was seh' ich — Ro — — sen!

31. An dieser Stelle und bei dem Eintritt des Chors „Ein Wunder hat der Herr gethan“ soll das Orchester wie verklärt erklingen. Der Dirigent wird gebeten den Takt kaum zu markiren . . . , und da dies gesagt, sei noch hinzu bemerkt, dass der Componist das übliche Takt schlagen als eine sinnwidrige, brutale Angewohnheit betrachtet, und es gerne bei allen seinen Werken verbieten möchte. — Musik ist eine Folge von Tönen, die sich einander begehren, umschliessen — und nicht durch Taktprügel gekettet werden dürften! —

Franz Liszt.

musical score for a vocal and instrumental ensemble, featuring a vocal line with lyrics and a piano accompaniment.

The score is written for a vocal line (soprano or alto) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4.

The vocal line includes the following lyrics:

Welch ein Duft weht ath - - mend durch die A - - bendluft?

The piano accompaniment includes the following markings:

dolce (first system)
dolce (second system)
divisi (third system)

The score is divided into three systems, each containing four staves. The first system shows the vocal line and the piano accompaniment. The second system shows the vocal line and the piano accompaniment. The third system shows the vocal line and the piano accompaniment.

X

a 2.

p (*zart*)

SOLO.

p (*zart*)

p

a 2.

p dulce

pp

pp

pp

X

crescendo molto

p (nicht als Fingerübung abzuspielen)

unis.

p (*zart*)

p (*zart*)

p (*zart*)

p (*zart*)

p (*zart*)

Herr des Him - mels Ro - sen!

p

sul ponticello

X

p

SOLO. *sempre piano*

SOLO. *sempre piano*
a 2.

sempre piano *all.*

sempre piano

simile
sempre piano
simile

sempre piano

sempre piano

sempre piano

Y

SOLO.

a 2.

This system contains four staves. The top staff has a treble clef and a key signature of three flats. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The second staff has a treble clef and a key signature of three flats, and it contains a whole rest. The third staff has a treble clef and a key signature of three flats, and it contains a series of eighth notes. The fourth staff has a bass clef and a key signature of three flats, and it contains a series of eighth notes. The system ends with a double bar line.

SOLO.

a 2.

This system contains five staves. The top staff has a treble clef and a key signature of three flats, and it contains a series of eighth notes. The second staff has a treble clef and a key signature of three flats, and it contains a whole rest. The third staff has a treble clef and a key signature of three flats, and it contains a whole rest. The fourth staff has a bass clef and a key signature of three flats, and it contains a whole rest. The fifth staff has a bass clef and a key signature of three flats, and it contains a whole rest. The system ends with a double bar line.

Y

This system contains two staves. The top staff has a treble clef and a key signature of three flats, and it contains a series of eighth notes. The bottom staff has a bass clef and a key signature of three flats, and it contains a series of eighth notes. The system ends with a double bar line.

cresc. - -

cresc. - -

cresc. - -

cresc. - -

This system contains four staves. The top staff has a treble clef and a key signature of three flats, and it contains a series of eighth notes. The second staff has a treble clef and a key signature of three flats, and it contains a series of eighth notes. The third staff has a treble clef and a key signature of three flats, and it contains a series of eighth notes. The fourth staff has a bass clef and a key signature of three flats, and it contains a series of eighth notes. The system ends with a double bar line.

cresc. - -

cresc.

Y

This system contains two staves. The top staff has a treble clef and a key signature of three flats, and it contains a series of eighth notes. The bottom staff has a bass clef and a key signature of three flats, and it contains a series of eighth notes. The system ends with a double bar line.

ritenuto

Z

dolcissimo

SOLO.

pp

dolcissimo

wechseln in A.

ritenuto

SOLO.

dolcissimo

Hr. wechseln in E.

pp

4^{te} SOLO.

Z

mf (ruhig)

ritenuto

p dolce

p dolce

mf

p

ritenuto

Laudgraf.

Sa-ge, ent-hül-le, dass mein Herz es glaubt! Ha,

p dolcissimo

p divisi

Z

sempre legato

sempre legato

This system contains the first four measures of the piece. The top staff features a rapid, ascending and descending sixteenth-note scale. The second staff has a whole rest in the first measure, followed by a half note and a quarter note. The third staff continues the sixteenth-note scale. The bottom staff has a whole note chord in the first measure, followed by a half note and a quarter note.

2.
dolciss.

This system contains measures 5 through 8. The top staff has a half note, a quarter note, and a half note, followed by a half note and a quarter note. The second staff has a whole note, a half note, and a quarter note, followed by a half note and a quarter note. The third and fourth staves have whole rests. The bottom staff has a whole note, a half note, and a quarter note, followed by a half note and a quarter note.

This system contains measures 9 through 12. The top staff features a rapid, ascending and descending sixteenth-note scale. The bottom staff has a whole note, a half note, and a quarter note, followed by a half note and a quarter note.

sempre legato

sempre legato

This system contains measures 13 through 16. The top staff has a half note, a quarter note, and a half note, followed by a half note and a quarter note. The second staff has a half note, a quarter note, and a half note, followed by a half note and a quarter note. The third and fourth staves have whole notes.

Elisabeth.

weich ein Glanz um - fließt Dein Haupt! Mit mil - der Spen - de

divisi

This system contains measures 17 through 20. The top staff has a half note, a quarter note, and a half note, followed by a half note and a quarter note. The second staff has a half note, a quarter note, and a half note, followed by a half note and a quarter note. The third and fourth staves have whole notes.

zog ich aus, mit Wein und Brod aus Deinem Haus.

A_a

First system of musical notation, measures 1-4. The score is in G major (one sharp) and 4/4 time. It features a piano (p) dynamic. The first staff has a melodic line with a slur over measures 1-2 and a second slur over measures 3-4. The second staff has a similar melodic line. The third staff has a bass line with a slur over measures 1-2 and a second slur over measures 3-4. The fourth staff has a bass line with a slur over measures 1-2 and a second slur over measures 3-4. The word "SOLO." is written above the second staff in measure 4.

Second system of musical notation, measures 5-8. The score is in G major (one sharp) and 4/4 time. It features a piano (p) dynamic. The first staff has a melodic line with a slur over measures 5-6 and a second slur over measures 7-8. The second staff has a similar melodic line. The third staff has a bass line with a slur over measures 5-6 and a second slur over measures 7-8. The fourth staff has a bass line with a slur over measures 5-6 and a second slur over measures 7-8. The word "SOLO." is written above the second staff in measure 8.

A_a

Third system of musical notation, measures 9-12. The score is in G major (one sharp) and 4/4 time. It features a piano (p) dynamic. The first staff has a melodic line with a slur over measures 9-10 and a second slur over measures 11-12. The second staff has a similar melodic line. The third staff has a bass line with a slur over measures 9-10 and a second slur over measures 11-12. The fourth staff has a bass line with a slur over measures 9-10 and a second slur over measures 11-12. The word "SOLO." is written above the second staff in measure 12. The lyrics "nun sind es Ro - sen, — Ist's ein" are written below the first staff in measure 12.

A_a



First system of musical notation, featuring four staves. The top staff contains a melodic line with eighth and sixteenth notes. The second staff has rests. The third and fourth staves contain block chords and some moving lines.




Second system of musical notation, featuring five staves. The top staff is marked "SOLO." and contains a melodic line with a long note. The other staves are mostly empty, with some rests.



Third system of musical notation, featuring two staves. The top staff contains a complex melodic line with many sixteenth notes. The bottom staff contains block chords.



Fourth system of musical notation, featuring four staves. The top two staves contain block chords. The bottom two staves contain moving lines with eighth and sixteenth notes.



Fifth system of musical notation, featuring two staves. The top staff contains rests. The bottom staff contains a melodic line with eighth notes.



Sixth system of musical notation, featuring two staves. The top staff contains block chords. The bottom staff contains rests.

[illegible]

Allegro deciso (Alla breve.)

poco calando

a 2.
f marcato

SOLO.
f

poco calando

1^o SOLO.
mf

Allegro deciso.

poco calando

mf espressivo

mf espressivo

mf espressivo

Landgraf.

dolce calando

Ein Wun - der! Ja, ich will ihn lo - ben, und diesen En-gel hold und rein!

a 3.
mf espressivo

mf

Un poco rall. (dem Gesange folgend)

Hb. SOLO. *p dolce*
 Cl. *p dolce*
 Fg. SOLO. *p dolce*
 Hr. SOLO. *p*
 Un poco rall.
 VI. *dolce*
 Br. *dolce*
 un poco rall. Elisabeth. *dolce*
 Ge-liebte, kannst Du mir verzeih'n? Erschüttert steh ich und er-ho-ben!
 V.C. *dolce*
 C-B. tacet.

poco rall. Andante religioso (un poco ritenuto.)

Cl.
 Hr. *p dolce*
p dolce
poco rall.
 VI. *ten.*
 Br. *ten.*
 Elisabeth. *poco rall. Andante religioso.*
 Ihm, der uns diesen Segen gab, ihm lasst uns dan-ken!
 Landgraf. *poco rall. Andante religioso.*
 Ihm, der uns diesen Se-gen gab, ihm lasst uns dan-ken!
 V.C. *espressivo*

p

sempre p ma espressivo

p sostenuto

p sostenuto

Er sei uns Leuch-te, er sei uns Stab, er sei uns Leuch-te, er sei uns

Er sei uns Leuch-te, er sei uns Stab, er sei uns Leuch-te, er sei uns Stab,

SOLO.

dolce

SOLO.

p

p

p

Stab, wenn wir im Dun - - - kel wan-ken, wenn wir im Dun - kel wan-ken.

wenn wir im Dun - - - kel wan-ken, wenn wir im Dun - kel wan-ken.

p

Langsam, schwebend. (Die Viertel eben so lang wie früher die Halben.)

SOLO.

Fl. *dolcissimo*

Hb. *SOLO. pp*

Cl. (sehr ruhig) *dolcissimo* a 2.

Fg. *dolcissimo*

1^{te} Horn in E. *dolcissimo* ten.

2^{te} 3^{te} 4^{te} Horn in F.

Vi. *dolcissimo* simile (immer dieselbe Bogenführung)

Br. *dolcissimo* (immer dieselbe Bogenführung)

Elisabeth. Ihm —

Landgraf.

Sopran. *dolcissimo* Se - - li - ge Lo - se sind Dir — er - füllt, —

Alt. *dolcissimo* (Der Chor kaum mit halber Stimme.) Se - - li - ge Lo - se sind Dir — er - füllt, — o

Tenor. *dolcissimo* Se - - li - ge Lo - se sind Dir — er - füllt, — o

Bass. *dolcissimo* Se - - li - ge Lo - se sind Dir — er - füllt, — o

V.-C. *dolcissimo* (immer dieselbe Bogenführung)

C-B.

SOLO.

pp

(mit der Stimme leise singend) *smorzando*

pp

pp

pp

(mit der Stimme leise singend)

pp

pp

pp

stets betont doch sehr innig

der uns die-seu Se - gea gab, ihm lässt uns danken!

pp

Ihm lässt uns dan - - - ken!

pp

o Du, der Ro - - se blü - hendes Bild! Se - - li - ge Lo - se sind

pp

Du, der Ro - - se blü - hen-des Bild! Se - - li - ge Lo - se sind

pp

Du, der Ro - - se blü - hen-des Bild! Se - - li - ge Lo - se sind

pp

Du, der Ro - - se blü - hen-des Bild! Se - - li - ge Lo - se sind

pp

(immer schwebend)

B^b SOLO. *poco a poco*

SOLO. *smorz.* *poco a poco*

a 2. *poco a poco*

(mit der Stimme leise singend)

B^b

Er — sei uns Leuch — te, sei uns Stab, Ihm lasst uns dan —

Er sei uns Leuchte, sei uns Stab, er

pp dir — er — füllt, — o Du, der Ro — se blühendes Bild! *p poco a poco* Ue — ber die Schwelle, die

pp dir — er — füllt, — o Du, der Ro — se blü — hendes Bild! *p poco a poco* Ue — ber die Schwelle, die

pp dir — er — füllt, — o Du, der Ro — se blü — hendes Bild! *p poco a poco* Ue — ber die Schwelle, die

pp dir — er — füllt, — o Du, der Ro — se blü — hendes Bild! *p poco a poco* Ue — ber die Schwelle,

B^b

cre - scen - do

cre - scen - do

cre - scen - do

cre - scen - do

marcato

più cresc.

1^{re} Hr. in E.

3 Hörn. in F.

Tr. in E.

Pos. u. Tuba.

Pk. in E. H.

wechseln in E.

SOLO.

mf

p

cre - scen - do

cre - scen - do

cre - scen - do

più cresc.

più cresc.

più cresc.

ken, ihm lassuns dan - ken! Er sei uns Leuch - te, er sei uns Stab, wenn wir im

sei uns Leuch - te, er sei uns Stab, wenn wir im Dunkel wan - ken, er sei uns Leuch te,

Dich er-rang, seg - nende Hel - le lie - bevoll drang, seg - nende Hel - le

Dich er-rang, seg - nende Hel - le lie - bevoll drang, seg - nende Hel - le

Dich er-rang, seg - nende Hel - le lie - bevoll drang, seg - nende Hel - le

die — Dich er-rang, seg - nende Hel - le lie - bevoll drang, seg - nende Hel - le

die — Dich er-rang, seg - nende Hel - le lie - bevoll drang, seg - nende Hel - le

die — Dich er-rang, seg - nende Hel - le lie - bevoll drang, seg - nende Hel - le

die — Dich er-rang, seg - nende Hel - le lie - bevoll drang, seg - nende Hel - le

die — Dich er-rang, seg - nende Hel - le lie - bevoll drang, seg - nende Hel - le

die — Dich er-rang, seg - nende Hel - le lie - bevoll drang, seg - nende Hel - le

die — Dich er-rang, seg - nende Hel - le lie - bevoll drang, seg - nende Hel - le

This musical score page, numbered 87, contains piano and vocal parts. The piano accompaniment is written for four staves (treble and bass clefs for both hands). It begins with a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics like *ff* (fortissimo) and *mf* (mezzo-forte) are indicated. There are also performance instructions like *u. 2.* and *8. 4.*. The vocal parts are written for four voices (Soprano, Alto, Tenor, and Bass) on four staves. The lyrics are in German. The first system of the vocal part includes the lyrics "Dun - kel wan - ken." and "sei uns Stab." The second system includes "lie - bevoll drang" and "Leuch - tend um - ko - sen". The third system includes "Hel - le drang." and "Leuch - tend um - ko - sen". The fourth system includes "lie - bevoll drang." and "Leuch - tend um - ko - sen". The score concludes with a key signature change to C major (C) and a common time signature (C).

C *ff* *u. 2.* *8. 4.* *mf*

Dun - kel wan - ken.
sei uns Stab.

lie - bevoll drang Leuch - tend um - ko - sen
lie - bevoll drang. Leuch - tend um - ko - sen
Hel - le drang. Leuch - tend um - ko - sen
lie - bevoll drang. Leuch - tend um - ko - sen

C *ff* *12* *12* *12* *12*

mit breitem Strich und nicht tremoliren

mit breitem Strich und nicht tremoliren

mit breitem Strich und nicht tremoliren

SOLO

p

dolcissimo

mf

dolcissimo

p ma un poco marcato

p ma un poco marcato

dolce

dolce

dolce

dolce

Strah - - - - - len Dich ganz.

Strah - - - - - len Dich ganz.

Strah - - - - - len Dich ganz.

Strah - - - - - len Dich ganz.

himm - - li - scher Ro - - - sen

himm - - li - scher Ro - - - sen

himm - - li - scher Ro - - - sen

himm - - li - scher

cantando

pizz.

p

(nicht tremoliren)

mus

simile

simile

e - wi - ger Kranz, himm - li - scher Ro - sen e - wi - ger Kranz,
e - wi - ger Kranz. himm - li - scher Ro - sen e - wi - ger Kranz,
e - wi - ger Kranz, himm - li - scher Ro - sen e - wi - ger Kranz,
Ro sen e - wi - ger Kranz, himm - li - scher Ro - sen e - wi - ger.

a 2.
 crescendo ed un poco accelerando -
 crescendo ed un poco accelerando -
 crescendo ed un poco accelerando -
 crescendo ed un poco accelerando -
 SOLO.
 p
 crescendo ed un poco accelerando -
 crescendo ed un poco accelerando -
 divisi
 crescendo ed un poco accelerando -
 simile
 simile
 simile
 crescendo ed un poco accelerando -
 Er sei uns Leuch - te, er sei uns
 fa
 Er sei uns Leuch - te, er sei uns
 crescendo ed un poco accelerando
 wi - ger Kranz, e -
 wi - ger Kranz, e -
 wi - ger Kranz, e -
 wi - ger Kranz, e -
 wi - ger Kranz, e -
 arco
 crescendo ed un poco accelerando
 crescendo ed un poco accelerando

SOLO.
dolciss.

dolciss.

dolciss.

mf

pizz.

pizz.

pizz.

sotto voce

Stab! Er sei uns Leuchte, er sei uns Stab, wenn wir im Dunkel wan-ken!

sotto voce

Stab! Er sei uns Leuchte, er sei uns Stab, wenn wir im Dunkel wan-ken!

wi - ger Kranz!

wi - ger Kranz!

wi - ger Kranz!

wi - ger Kranz!

term.

pizz.

pizz.

Sehr ruhig.

SOLO.

p dolce

p dolce legatissimo

legatissimo

p

Hr.

p

arco

divisi

arco

arco

arco

Sehr ruhig.

p dolce

Se - li - ge Lo - se sind Dir erfüllt, o Du, der Ro - se blü - hendes Bild!

p dolce

Se - li - ge Lo - se sind Dir erfüllt, o Du, der Ro - se blü - hendes Bild!

p dolce

Se - li - ge Lo - se sind Dir erfüllt, o Du, der Ro - se blü - hendes Bild!

p dolce

Se - li - ge Lo - se sind Dir erfüllt, o Du, der Ro - se blü - hendes Bild!

arco

p

simile

p *poco a poco rall. e perdendo* *a tempo*

SOLO.

p *poco a poco rall. e perdendo*

a tempo

poco a poco rall. e perdendo *a tempo*

Ihm, der uns die - sen Se - gen gab, ihm lasst uns dan - ken! Er sei uns Leuchte, er sei uns Stab!

Ihm, der uns die - sen Se - gen gab, ihm lasst — uns dan - - - ken!

poco a poco rall. e perdendo *a tempo*

pizz. *pp.*

Musical score for "Lied der Seligen" by Franz Schubert. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are in German: "Se-li-ge Lo-se sind Dir er-füllt."

The score is divided into two systems. The first system contains the vocal melody and the piano accompaniment. The second system contains the vocal melody and the piano accompaniment. The lyrics are written below the vocal melody.

The vocal melody is written in a soprano clef. The piano accompaniment is written in a grand staff (treble and bass clefs). The tempo is marked "Andante".

The lyrics are:

Se-li-ge Lo-se sind Dir er-füllt.

Se-li-ge Lo-se sind Dir er-füllt.

Se-li-ge Lo-se sind Dir er-füllt.

Se-li-ge Lo-se sind Dir er-füllt.

D^d *Un poco rallentando (ma poco.)*

Dd *Un poco rallentando (ma poco.)*

The first system of the musical score for 'The Rose Tree' is in D major (two sharps) and 2/4 time. It features a piano introduction marked 'Harte. mf' (mezzo-forte). The melody is played by the right hand, starting with a quarter rest followed by a quarter note D, then a series of eighth and sixteenth notes. The left hand provides a simple accompaniment with quarter and eighth notes. The tempo instruction 'Un poco rallentando (ma poco.)' is written above the staff.

Un poco rallentando (ma poco.)

The image shows a musical score for three staves, each marked 'pizz.' (pizzicato). The score is written in a single system with five measures. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, indicating a rhythmic pattern. The staves are connected by a brace on the left, and the 'pizz.' marking is repeated for each staff.

Un poco rallentando (ma poco.)

Leuch - - tend um - ko - - sen Strah - - len Dich ganz, himm - - li-sche
 Leuch - - tend um - ko - - sen Strah - - len Dich ganz, himm - - li-sche
 Leuch - - tend um - ko - - sen Strah - - len Dich ganz, himm - - li-sche
 Leuch - - tend um - ko - - sen Strah - - len Dich ganz, himm - - li-sche

Dd

[illegible]

Musical score for the first system of 'Die Nachtigall'. It features two staves in G major (one sharp). The upper staff is for the voice, with lyrics 'Nachtigall' and 'Nachtigall' above it. The lower staff is for the piano accompaniment. The piano part begins with a rest, followed by a series of chords and arpeggios. Dynamics include *p*, *cresc.*, *f*, and *largando*. The system ends with the instruction 'Nach dieser Nummer eine Pause'.

Nach dieser Nummer eine Pause
von einigen Minuten.

Nº 3. Die Kreuzritter.

- a) Chor der Kreuzritter.
- b) Recitativ des Landgrafen Ludwig.
- c) Der Abschied Ludwig's von Elisabeth.
- d) Chor und Marsch der Kreuzritter.

Allegro impetuoso. (Alla Breve.)

The musical score is divided into two systems. The first system includes staves for Flute (Fl.), Horn in B-flat (Hb.), Clarinet in B-flat (Cl. in B.), Bassoon (Fk.), Horn in F (Hr. in F.), Trumpet in F (Tr. in F.), Trombone and Tuba (Pos. u. Tuba.), and Piccolo in F, B-flat, F (Pk. in F. B. F.). The second system includes staves for Violin (Vl.), Horn (Br.), Tenor, Bass, and Violoncello (V-C.). The choir parts (Chor) are indicated by a bracket on the left, encompassing the Tenor, Bass, and V-C. staves. The score features various musical notations including dynamics (p, mf, f, crescendo), articulation (accents), and performance instructions (a 2., p div.). The tempo is marked 'Allegro impetuoso. (Alla Breve.)'.

The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is a piano accompaniment. The music is in 4/4 time and G major. The vocal parts enter with a melodic line, and the piano accompaniment provides a harmonic foundation.

The second system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is a piano accompaniment. The music is in 4/4 time and G major. The vocal parts continue their melodic line, and the piano accompaniment provides a harmonic foundation. The system includes dynamic markings such as *ff* and *f*, and the word *SOLO.* is written above the vocal staves.

The third system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is a piano accompaniment. The music is in 4/4 time and G major. The vocal parts continue their melodic line, and the piano accompaniment provides a harmonic foundation.

The fourth system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is a piano accompaniment. The music is in 4/4 time and G major. The vocal parts continue their melodic line, and the piano accompaniment provides a harmonic foundation. The system includes the German lyrics: *In's heil'ge Land, in's Palmenland, wo des Er - lö - - ser's Kreuz einst stand.*

The fifth system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is a piano accompaniment. The music is in 4/4 time and G major. The vocal parts continue their melodic line, and the piano accompaniment provides a harmonic foundation.

musical score for page 99, featuring multiple staves with musical notation, dynamics, and lyrics.

Staff 1 (Top): Treble clef, key signature of two flats. Dynamics: *mf*, *f*. Includes a first ending marked "a 2.".

Staff 2: Treble clef, key signature of two flats. Dynamics: *mf*, *f*. Includes a first ending marked "a 2.".

Staff 3: Treble clef, key signature of two flats. Dynamics: *mf*, *f*. Includes a first ending marked "a 2.".

Staff 4: Bass clef, key signature of two flats. Dynamics: *mf*, *f*. Includes a first ending marked "a 2.".

Staff 5: Treble clef, key signature of two flats. Dynamics: *p*, *f*. Includes a first ending marked "a 2.".

Staff 6: Treble clef, key signature of two flats. Dynamics: *pp*, *f*. Includes a first ending marked "a 2.".

Staff 7: Treble clef, key signature of two flats. Dynamics: *pp*, *f*. Includes a first ending marked "a 2.".

Staff 8: Bass clef, key signature of two flats. Dynamics: *pp*, *f*. Includes a first ending marked "a 2.".

Staff 9: Treble clef, key signature of two flats. Dynamics: *f*, *mf*, *crescendo*.

Staff 10: Treble clef, key signature of two flats. Dynamics: *f*, *mf*, *crescendo*.

Staff 11: Bass clef, key signature of two flats. Dynamics: *f*, *mf*, *crescendo*.

Staff 12: Treble clef, key signature of two flats. Dynamics: *mf*, *crescendo*.

Staff 13: Bass clef, key signature of two flats. Dynamics: *mf*, *crescendo*.

Staff 14: Treble clef, key signature of two flats. Dynamics: *mf*, *crescendo*.

Staff 15: Bass clef, key signature of two flats. Dynamics: *mf*, *crescendo*.

Lyrics:

sei uns'-res Zug's Be-glei-ter, sei uns'-res Zug's Be-glei-ter!

sei uns'-res Zug's Be-glei-ter, sei uns'-res Zug's Be-glei-ter.

First system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of chords and single notes, with some staccato markings.

Second system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes chords and single notes, with some staccato markings. The word "ten." is written above the third staff in the second measure.

Third system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of chords and single notes, with some staccato markings.

Fourth system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes chords and single notes, with some staccato markings. The lyrics are written below the staves.

In's heil'ge Land, In's Pal-men-land, sei uns'res Zugs Be - glei -

Fifth system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of chords and single notes, with some staccato markings.

E.

The musical score is divided into two systems. The first system consists of six staves. The top four staves are for the organ, with the first staff marked with a forte (*ff*) dynamic. The bottom two staves are for the vocal parts. The second system also consists of six staves. The top four staves continue the organ accompaniment, with the first staff marked with a forte (*ff*) dynamic. The bottom two staves are for the vocal parts, with the first staff marked with a forte (*ff*) dynamic. The vocal parts enter with the lyrics: "In's heil' - ge Land, in's Pal - men - land, sei".

SOLO.

ter. In's heil' - ge Land, in's Pal - men - land, sei

ter. In's heil' - ge Land, in's Pal - men - land, sei

E e

The musical score is divided into two systems. The first system consists of two systems of staves. The first system of staves includes a grand staff (treble and bass clefs) and a piano part (treble and bass clefs). The second system of staves includes a grand staff and a piano part. The second system of staves includes a grand staff and a piano part. The second system of staves includes a grand staff and a piano part.

uns' - res Zugs Be - glei - ter, sei uns' - res Zugs Be - glei - ter!

uns' - res Zugs Be - glei - ter, sei uns' - res Zugs Be - glei - ter!

un poco ritenuto (ma poco) *a tempo*

SOLO.

a 2.

f

un poco ritenuto (ma poco) *a 2.* *a tempo*

in F. a 2.

f

un poco ritenuto (ma poco) *a tempo*

divisi

un poco ritenuto (ma poco) *a tempo*

Er - lö - sers Kreuz einst stand.

In's heil'ge Land, in's Palmen-land, wo des Er - lö - sers Kreuz — einst stand.

In's heil'ge Land, in's Palmen-land, wo des Er - lö - sers Kreuz — einst stand.

a tempo

Ff

First system of musical notation, featuring a grand staff with four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Second system of musical notation, featuring a grand staff with four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word *ten.* is written above the third staff.

Third system of musical notation, featuring a grand staff with four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word *divisi* is written above the second staff.

Fourth system of musical notation, featuring a grand staff with four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Fifth system of musical notation, featuring a grand staff with four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word **Ff** is written below the second staff.

nicht eilen

a 2. *mf stacc.*
ben stacc.
mf stacc.
ben stacc.
 a 2. *f*
mf

f
 SOLO.
f *staccato*
f *staccato*
 SOLO.
 Tuba tacet.
 (wechseln in C)
mf

nicht eilen

mf
ben stacc.
mf
ben stacc.
mf
ben stacc.
marcatissimo
marcatissimo
marcatissimo

Es folg' uns, wer sein Chri-sten-schwert im heil'-gen Krieg zu weihn be-geht,
 Es folg' uns, wer sein Chri-sten-schwert im heil'-gen Krieg zu weihn be-geht,
marcatissimo
mf

nicht eilen

Es folg' uns, wer sein Chri-sten-schwert im heil'-gen Krieg zu weihn be-geht,
 Es folg' uns, wer sein Chri-sten-schwert im heil'-gen Krieg zu weihn be-geht,
marcatissimo
mf

a 2.
 accelerando e cresc. -
 cresc. -
 accelerando e cresc. -
 cresc. -
 accelerando e cresc. -
 a 2.
 accelerando e cresc. -
 accelerando e cresc. -
 3 Trump. in C. 1^{re} SOLO.
 f accelerando
 Pos.
 Tuba.
 accelerando e cresc.
 cresc. -
 accelerando e cresc. -
 cresc. -
 accelerando e cresc. -
 cresc. -
 accelerando e cresc. -
 ein from - mer Got - tes - - strei - ter, ein from - mer Got - tes - strei - ter! Es folg' uns,
 ein from - mer Got - tes - - strei - ter, ein from - mer Got - tes - strei - ter! Es folg' uns.
 cresc. -
 accelerando e cresc. -
 cresc. -
 accelerando e cresc.

This page contains a musical score for page 107. It features multiple staves of music, including instrumental parts and vocal lines with German lyrics. The score is organized into four systems of staves. The first system consists of four staves, the second of five, the third of three, and the fourth of two. The music includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The lyrics are in German and appear on the vocal staves.

wer sein Chri - sten - schwert im heil' - gen Krieg, im heil' - gen Krieg, im

wer sein Chri - sten - schwert im heil' - gen Krieg, im heil' - gen Krieg, im

Presto, sempre alla breve.

sempre accelerando

First system of musical notation, featuring four staves. The notation includes various notes, rests, and dynamic markings, consistent with the tempo and performance instructions.

Second system of musical notation, featuring four staves. The notation includes various notes, rests, and dynamic markings. Key annotations include: *in E. a 2.*, *sempre accelerando*, *(wechseln in E.)*, *3^{te} tacet.*, and *a 2.*

Presto, sempre alla breve.

sempre accelerando

Third system of musical notation, featuring four staves. The notation includes various notes, rests, and dynamic markings, consistent with the tempo and performance instructions.

Fourth system of musical notation, featuring four staves. The notation includes various notes, rests, and dynamic markings. Key annotations include: *sempre accelerando*, *heil'gen Krieg zu weihn be - gehrt!*, *Gott will es!*, and *heil'gen Krieg zu weihn be - gehrt! Gott will es!*

Fifth system of musical notation, featuring four staves. The notation includes various notes, rests, and dynamic markings, consistent with the tempo and performance instructions.

a 2.
ff marcato
ff marcato
ff marcato
ff marcato

(wechseln in F)
(wechseln in F)
a 2.
SOLO.
SOLO.

ff sempre marcato
ff sempre marcato divisi
ff sempre marcato

Gott will es! Gott will es! Gott will es!
Gott will es! Gott will es! Gott will es!

ff sempre marcato
ff sempre marcato

Lento assai. (Die ♯ wie früher die ○)

[illegible]

ten. ten. ten. ten.

ten. ten. ten. ten.

f *f* *f* *pp* *f*

Pk. in P. B. D.

mf *mf* *p*

SOLO nobile

mf

Lento assai.

Handwritten musical score for three staves, likely for a piano and two voices. The score is in 4/4 time and features a key signature of one flat (B-flat). The first staff has a treble clef, the second a treble clef, and the third a bass clef. The notation includes various notes, rests, and dynamic markings such as "ten." (tenu) and "f" (forte). The score is divided into measures by vertical bar lines.

The image shows a musical score for a two-part setting of a hymn. The top staff is for the Soprano voice, and the bottom staff is for the Bass voice. Both parts begin with a rest for 12 measures, indicated by a large '12' and a horizontal line. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo/mood is marked 'sostenuto'. The lyrics are: 'In's heil'ge Land, in's Palmen-land, wo des Erlöser's Kreuz einst stand.' The music features a mix of half notes, quarter notes, and eighth notes, with some measures containing triplets. The bottom staff has a 'p' (piano) marking above the final measure.

sostenuto

12

In's heil'ge Land, in's Palmen-land, wo des Erlöser's Kreuz einst stand.

sostenuto

p

In's heil'ge Land, in's Palmen-land, wo des Erlöser's Kreuz einst stand.

Un poco meno lento.

sf

a 2.

p

ten.

ten.

Pos. SOLO. *nobile*

Tuba tacet. *mf*

mf

p

Un poco meno lento.

pizz.

p

pizz.

p

pizz.

p

(bestimmt)

Es folg' uns, wer sein Chri-stenschwert

(bestimmt)

Es folg' uns, wer sein Chri-stenschwert

im heil'genKrieg zu weihn be-geht, ein from - mer Got - tes - strei - ter, ein

espressivo

espressivo

pizz.

p

pizz.

p

Un poco più mosso, ma solenne.

SOLO.

SOLO.

Un poco più mosso, ma solenne.

arco

mezzo piano

arco

mezzo piano

arco

mezzo piano

from - mer Got - tes - strei - ter.

Gott will es!

from - mer Got - tes - strei - ter.

Gott will es!

arco

mezzo piano

arco

mezzo piano

A musical score for the song 'The Rose Tree'. It consists of two staves, likely representing a vocal line and a piano accompaniment. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The piano part provides a steady accompaniment with chords and single notes. The score is presented in a clear, black-and-white format with standard musical notation.

Gg a 2.

G *a 2.*

poco a poco crescendo

a 2.

poco a poco crescendo

a 2.

poco a poco crescendo

a 2.

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

Tuba. p

Pk. in F.B.D. Es. F.

pp

Accelerando (ma non troppo.)

pizz.

p

pizz.

p

arco

poco a poco crescendo

arco

p

poco a poco crescendo

poco a poco crescendo

Sopran.

mf

Gott will es!

Gott will es! Gott

Alt.

mf

Gott will es!

Gott will es! Gott

Tenor.

p

Gott will es!

mf

Gott will es!

Gott

Bass.

p

Gott will es!

mf

Gott will es!

Gott

div.

poco a poco crescendo

pizz.

p

G *p*

poco a poco crescendo

poco a poco crescendo - *molto*

molto

molto

molto

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

molto

molto

molto

molto

crescendo

will es! Gott will es! Gott will es! In's

crescendo

will es! Gott will es! Gott will es! In's

crescendo

will es! Gott will es! Gott will es! In's

crescendo

will es! Gott will es! Gott will es! In's

arco

molto

molto

116 Marziale (non troppo animato e sempre maestoso.)

Piccolo. *f* sempre

Fl. *f* sempre

Hb. *f* sempre

Cl. *f* sempre

Fg. *f* sempre

f sempre

f sempre

f sempre

f sempre

Becken. *f*

Marziale (non troppo animato e sempre maestoso.)

f

f

f

hell' - ge Land, in's Pal - men - land, wo des Er -

hell' - ge Land, in's Pal - men - land, wo des Er -

hell' - ge Land, in's Pal - men - land, wo des Er -

hell' - ge Land, in's Pal - men - land, wo des Er -

f

f

This musical score page, numbered 117, contains two systems of music. The first system consists of two staves of instrumental music, likely for strings or woodwinds, featuring long, flowing melodic lines with many ties. The second system is a vocal setting, with four staves of music. The lyrics, written in German, are: "lüt - - sers Kreuz einst stand. Es folg' uns, wer sein Chri - sten -". The vocal parts are written in a style typical of 18th or 19th-century church music, with long notes and ties. The bottom of the page shows the beginning of a third system of instrumental music.

lüt - - sers Kreuz einst stand. Es folg' uns, wer sein Chri - sten -

lüt - - sers Kreuz einst stand. Es folg' uns, wer sein Chri - sten -

lüt - - sers Kreuz einst stand. Es folg' uns, wer sein Chri - sten -

lüt - - sers Kreuz einst stand. Es folg' uns, wer sein Chri - sten -

The musical score on page 118 consists of several systems of staves. The first system includes five staves of instrumental music, likely for strings and woodwinds, featuring complex rhythmic patterns and dynamic markings. The second system continues the instrumental music with similar complexity. The third system introduces vocal parts, with four staves of music and German lyrics underneath. The lyrics are: "schwert im heil' - gen Krieg zu weih'n be - - geht. Gott". The fourth system continues the vocal parts with the same lyrics. The fifth system shows the instrumental accompaniment for the vocal parts, with staves for strings and woodwinds. The score is written in a key with two flats (B-flat and E-flat) and a common time signature (C).

schwert im heil' - gen Krieg zu weih'n be - - geht. Gott

schwert im heil' - gen Krieg zu weih'n be - - geht. Gott

schwert im heil' - gen Krieg zu weih'n be - - geht. Gott

schwert im heil' - gen Krieg zu weih'n be - - geht. Gott

The first system of the musical score consists of five measures. It features a complex arrangement of staves. The top staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth and fifth staves have a bass clef and a key signature of one flat. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some dynamic markings and articulation marks.

The second system of the musical score consists of five measures. It continues the musical notation from the first system, maintaining the same complex arrangement of staves and key signature. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some dynamic markings and articulation marks.

The third system of the musical score consists of five measures. It includes vocal parts with lyrics. The lyrics are: "will es! Gott will es! Gott will". The music is written for four voices, with each voice part having its own staff. The key signature is one flat. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some dynamic markings and articulation marks.

The fourth system of the musical score consists of five measures. It continues the musical notation from the third system, maintaining the same complex arrangement of staves and key signature. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some dynamic markings and articulation marks.

This musical score page, numbered 120, contains a complex arrangement of music across 18 staves. The notation is dense, featuring a variety of musical symbols including notes, rests, accidentals, and dynamic markings. The score is organized into several systems, with the first system containing 10 staves and the second system containing 8 staves. The notation includes a mix of treble and bass clefs, and the music appears to be in a key with one flat (B-flat). The score is characterized by intricate chordal textures, rapid arpeggiated passages, and melodic lines with various ornaments and slurs. The overall style suggests a late 19th or early 20th-century musical composition, possibly for a piano or a small ensemble. The page is marked with a 'BSB' in the top left corner and the number '120' in the top left corner.

Quasi Allegro moderato.

Vl. *mf espressivo*

Br. *mf*

Landgraf.

V.C. *mf espressivo*

C.B. *mf*

Ver - sam - melt hab' ich meine Treuen zum letzten - mal, be - vor ich
divisi

Fl. *un poco animato*

Hr. in E.

Tr. in E.

rit.

a 2.

SOLO.

rit.

un poco animato

f marcato

f marcato

f marcato

f marcato

rit.

scheide, dass sie die Schwüre mir er - neu - en zum Trost mir in des Abschieds Lei - de. Der

f marcato

f marcato

f marcato

Hh

Hb.

Fg.

Hr.

Tr.

(wechseln in F.)

(wechseln in D.)

ho he Ruf, die heil'-gen Stät - ten von Sa-ra - ze-nen-Irr-wahn zu er - ret - ten, an mei-ne Brust auch mahnend

Hb.

Cl.

Fg.

Hr. 1. 2. in F.

poco a poco rit.

SOLO.

espressivo

poco a poco rit.

pizz.

pizz.

pizz.

pizz.

p div.

poco a poco rit.

drang, und den - noch steh' ich wehmuth'sbang, des Theuren, ach, so viel zu las-sen hier!

Fl. più rit. *Tempo deciso. (Allegro moderato.)*

Cl. *p*

Fg. *p*

3 Hr. in F.

Tempo deciso. (Allegro moderato.) *f*

arco *sempre f e marcato*

arco *sempre f e marcato*

arco *sempre f e marcato*

dolce

E - li - sa - beth! E - li - sa - beth! Ge - lo - bet mir,

arco *sempre f e marcato*

arco

Fl. *sempre f*

Hr. in F. *3^{te} SOLO.* *sempre f*

sempre f

sempre f

als Eu - rer Her - rin Treu' ihr zu be - wah - ren, zu die - nen ihr in Glück und in Ge -

3 *simile*

Ruhig, aber nicht schleppend.

Fl. **K k**

Hb.

Cl.

Fg.

Hr. in F.

Tr. in D.

Pos.

Pk. in D, A.

p dolce

a 2. p dolce espressivo.

p dolce

p dolce

Ruhig, aber nicht schleppend.

Vi.

Br.

p dolce

p

p

fah - ren, in Glück und in Ge - fah - ren.

Sopr.

Alt.

Ten.

Bass.

p dolce

p dolce

p dolce

p dolce

Sie ist die Mil -

Sie ist die Mil -

V.C.

C-B.

K k

p

p

The musical score is arranged in four systems, each containing multiple staves. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature has two sharps (F# and C#). Dynamics include *p*, *f*, *mf*, and *ff*. The lyrics are in German and are repeated across four vocal parts.

de, sie ist die Gü - te, wir schwören Tren' mit
de, sie ist die Gü - te, wir schwören Tren' mit
de, sie ist die Gü - te, wir schwören Tren' mit
de, sie ist die Gü - te, wir schwören Tren' mit

freudi-ge-mü - the, wir die-nen dir in Glück und in Gefahr, wir die - nen
 freudi-ge-mü - the, wir die-nen dir in Glück und in Gefahr, wir die - nen
 freudi-ge-mü - the, wir die-nen dir in Glück und in Gefahr, wir die - nen
 freudi-ge-mü - the, wir die-nen dir in Glück und in Gefahr, wir dienen dir

SOLO.
ff

a 2.
ff

ff marcato

ff marcato

ff marcato

dir mit freu - di - gem Ge - müth!

dir mit freu - di - gem Ge - müth!

dir mit freu - di - gem Ge - müth!

mit freudigem Ge - müth!

ff marcato

ff marcato

ritenuto molto

Hb. *(lang)*

Cl.

Fg.

2 Hr.

ritenuto molto

Vi. *agitato*

Br. *agitato*

Elisabeth. *(lang)*

Landgraf. *O wei-le,*

Leb' wohl, mein Weib! Leb' wohl!

Fl. Lento. *un poco rit.*

Cl. *sotto voce* *p* *un poco rit.* **SOLO.**

Elisabeth. *un poco rit.*

O wei-le, ver - kür - ze nicht die Stun - de, die letz - te mei - nem Heile, die letzt' an Deinem Mun - de!

(flebile)

Fl.

Hb.

Cl.

Fg.

SOLO.
espressivo molto

VI.

trem.

Br.

f animato

Ellsabeth.

Mir sagt die tief-ste See-le, dass ich in Noth und Weh umsonst die Ta-ge zähle, bis ich Dich wie-der-seh.

V.C.

C.B. tacet.

p

cresc.

cresc.

cresc.

cresc.

cresc.

ritenuto molto

Quasi Andante.

pp

p

p

ritenuto molto

Quasi Andante.

p dolce

p dolce

div.

p dolce

Landgraf.

Ach, musst Du mich ver-lassen? Ach, musst Du mich ver-las-sen? Du lehr-test selbst Ge-

p dolce

SOLO.

p

p agitato

p agitato

(Die Singstimme ruhig aber nicht zurückhaltend im Tempo.)

lieb - te, den ho - hen Sinn mich fas - sen, in dem mein Herz sich üb - te, die Lust des

p agitato

accelerando

SOLO.

espressivo

a 2.

al

accelerando

(Von hier an Alla Breve taktirea.)

al

marcato

marcato

O - - pfer - brin - gens.

marcato

Allegro agitato molto.

sf appassionato

sempre staccato *rinforz.* *p*

sempre staccato *rinforz.* *p*

Elisabeth. *f*

Im Schmer - ze mei - nes Rin - gens ist mir in tief - ster Brust nur,

C.B. *f* *pizz.*

rit.

SOLO.

Horn in F.

rit.

piu crescendo

piu crescendo

piu crescendo

rit.

dass von diesem Ta - ge ich schuend um Dich kla - ge, dies Ei - ne nur be.

arco *piu crescendo*

a tempo

SOLO.

p dolente

SOLO.

dolente espressivo

a tempo

a tempo

wusst,

Die dunk - len Flü - gel brei - tet das Un - heil

*rinforz.**rinforz.*

SOLO.

dolente

Hr. in F.

staccato sempre

aus mit Macht,

kein Hoff - nungstern — mehr lei - tet mich

accelerando e sempre più veemente

2 Hr. in E.

ring' und stre - be, und in des wil - den Jam - mers Bann

Musical score for a vocal and piano piece, measures 1-16. The score is in 2/4 time and G major. It features a vocal line and piano accompaniment. Dynamics include *p*, *f*, and *sf*. The tempo is marked *(lang)* (slow).

The vocal line begins with a rest, followed by a melodic phrase starting on G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

The lyrics for the vocal line are:

fasst mich Ver - zweif - lung an!

Ritenuto molto il Tempo.

Musical score for a vocal and piano piece, measures 17-24. The score is in 2/4 time and G major. It features a vocal line and piano accompaniment. Dynamics include *p* and *sf*. The tempo is marked *Ritenuto molto il Tempo*.

The vocal line begins with a rest, followed by a melodic phrase starting on G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

The lyrics for the vocal line are:

Landgraf.
 Wo-hin, Ge-lieb - te, ist Dein Muth, Dein Glau - ben, Dei-ne from-me

Quasi Andante mosso.

Fl. *p* *poco rit. smorz.* *(der Stimme)* *sempre dolce*

Cl. *p* *poco rit. smorz.*

Elisabeth. *dolce semplice*

Gluth? Ach, lass an Dei-ner Brust mich wei-nen! Sieh Dei-ner Kin - der

sich anschmiegend)

rit.

hol - den Blick, wie ih - re Bit - ten sie ver - ei - nen, als ahnten bang sie ihr Ge -

L1 Allegro impetuoso. (Alla Breve, wie anfangs.)

Fl.

Hb.

Cl. in B.

Fg.

Hr. in F.

Tr.

Pos.

Pauke in F.

pp *cresc.*

Allegro impetuoso.

VI.

Br.

Elisabeth.

schick.

Tenor.

Bass.

CHOR.

In's heilige Land, in's Palmenland! Gott will es! Gott will es!

In's heilige Land, in's Palmenland! Gott will es! Gott will es!

V.C. *trem.*

C.B.

L1 *p* *divisi*

(wechseln in C.)

a tempo

a tempo

a tempo

Landgraf. *rit.*

Hörst Du den Mahnungsruf? Leb' wohl, leb' wohl! Es muss geschieden sein!

mf

In's heil'ge

mf

In's

div.

rallentando

SOLO.

cresc.

p dolce

SOLO.

p

SOLO.

p

rallentando

SOLO.

dolce

mf

Tuba tacet.

rallentando

cresc.

cresc.

cresc.

p

p

p

Landgraf. *rall.*

Ihr süßen Kinder, lebet wohl,

cresc.

Land, in's Pal-men-land, sei uns' res Zugs Be-glei-ter.

cresc.

heil' ge Land, in's Pal-men-land, sei uns' res Zugs Be-glei-ter.

cresc.

p

p

a tempo (Alla Breve ed animato sempre.)

un poco rit.
a 2.

Musical score for the first system. It consists of four staves. The top two staves are vocal parts, and the bottom two are instrumental. The tempo is marked "a tempo (Alla Breve ed animato sempre.)" and the dynamics include "mf" and "dimin.". The word "SOLO" is written above the second vocal staff. The tempo marking "un poco rit." is also present.

a tempo (Alla Breve ed animato sempre.)

un poco rit.

Musical score for the second system. It consists of four staves. The top two staves are vocal parts, and the bottom two are instrumental. The tempo is marked "a tempo (Alla Breve ed animato sempre.)" and the dynamics include "mf marcato" and "dimin.". The word "SOLO" is written above the second vocal staff. The tempo marking "un poco rit." is also present.

Elisabeth.
 mit Euch mag Gottes Frieden sein! Du gehst? O Gott!

a tempo



a tempo



a tempo



Landgraf.

a tempo

f deciso

Nimm mich in Dein Ge - bet! Vol-len-den muss ich, was ich mir er - ko - ren, leb' wohl mein Weib, leb'

Nur 1^{te} Tenöre.Nur 1^{te} Bässe.

Es folg' uns, wer sein Chri - sten.



The image shows a page from a musical score for the opera 'Die Waise' by Franz Schubert. The score is written for piano and voice. The piano part consists of three staves, each with a treble and bass clef. The vocal part is a single staff with a soprano clef. The music is in 3/4 time and G major. The tempo is marked 'Allegretto'. The score includes dynamic markings such as 'mf ben staccato' and 'crescendo'. The lyrics are in German and are written below the vocal staff. The scene is set in a room where a young girl is being comforted by a woman.

mf ben staccato *crescendo*

mf ben staccato *crescendo*

mf ben staccato *crescendo*

mf *crescendo*

mf *crescendo*

Elisabeth.

wohl! Er geht! Er ist da - hin! Er ist für

schwert im heil' - gen Krieg zu weih'n be - gehrt, ein from - mer Got - tes -

schwert im heil' - gen Krieg zu weih'n be - gehrt, ein from - mer Got - tes -

a 2.
cresc. ed accelerando

cresc. ed accelerando

cresc. ed accelerando

a 2. staccato
cresc. ed accelerando

simile
cresc. ed accelerando

simile
cresc. ed accelerando

in C. SOLO.
f

mf

cresc. ed accelerando

cresc. ed accelerando

cresc. ed accelerando

do.
mich ver - lo - ren!

(Alle.)
strei - ter, es folg' uns, wer sein Chri - sten - schwert im heil - gen Krieg.

(Alle.)
strei - ter, es folg' uns, wer sein Chri - sten - schwert im heil - gen Krieg.

cresc. ed accelerando

cresc. ed accelerando

in C a 3.

3te facit.

sf *f*

Presto (Alla Breve.)

CHOR.

Sopr.

Alt.

Ten.

Bass.

im heil' - gen Krieg, im heil' - gen Krieg zu weiha - be - gehrt!

Gott will es!

Gott will es!

im heil' - gen Krieg, im heil' - gen Krieg zu weiha - be - gehrt!

sf *f*

sempre accelerando

First system of musical notation, featuring four staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings, consistent with the *sempre accelerando* instruction.

sempre accelerando

Second system of musical notation, featuring four staves. This system includes more complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo).

sempre accelerando

Third system of musical notation, featuring four staves. This system continues the complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo).

sempre accelerando

Fourth system of musical notation, featuring four staves. This system includes vocal parts with lyrics: "Gott will es!" (God will it!). The notation includes notes, rests, and dynamic markings.



Fifth system of musical notation, featuring four staves. This system continues the complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo).

Piccolo.

Marziale (ma non troppo animato e sempre Maestoso.)

Piccolo.

Fl.

a 2.

f

a 2.

f

sempre staccato

sempre staccato

In F.

f

Becken.

Marziale (ma non troppo animato e sempre Maestoso.)

ff

ff

ff

ff

ff

In's heil' ge Land, in's

In's heil' ge Land, in's

In's heil' ge Land, in's

In's heil' ge Land, in's

ff

This musical score page contains six systems of music. The first system consists of five staves with a melodic line and accompaniment. The second system features a more complex texture with multiple staves, including a section marked *sempre staccato*. The third system continues this complex texture, also marked *sempre staccato*. The fourth system introduces vocal parts with the lyrics: "Pal - men - land, wo des Er - lö - sers Kreuz einst stand, es". The fifth system continues the vocal and instrumental parts. The sixth system concludes the page with a final system of staves, including a section marked *sempre staccato*.

sempre staccato

sempre staccato

sempre staccato

sempre staccato

Pal - men - land, wo des Er - lö - sers Kreuz einst stand, es

Pal - men - land, wo des Er - lö - sers Kreuz einst stand, es

Pal - men - land, wo des Er - lö - sers Kreuz einst stand, es

Pal - men - land, wo des Er - lö - sers Kreuz einst stand, es

sempre staccato

sempre staccato

The musical score is arranged in three systems. The first system consists of five staves of instrumental music, likely for strings and woodwinds, featuring complex rhythmic patterns and melodic lines. The second system also consists of five staves of instrumental music, continuing the complex textures. The third system introduces vocal parts, with four staves of vocal melody and one staff of instrumental accompaniment. The vocal parts are in a homophonic setting, with the lyrics 'folg' uns, wer sein Chri - sten - schwert im heil' - gen Krieg zu weihn be - -' written below the staves. The instrumental accompaniment for the vocal system is on the bottom staff of the system. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

folg' uns, wer sein Chri - sten - schwert im heil' - gen Krieg zu weihn be - -

folg' uns, wer sein Chri - sten - schwert im heil' - gen Krieg zu weihn be - -

folg' uns, wer sein Chri - sten - schwert im heil' - gen Krieg zu weihn be - -

folg' uns, wer sein Chri - sten - schwert im heil' - gen Krieg zu weihn be - -

This page contains a musical score for page 148. The score is written for multiple staves, including instrumental parts and vocal parts. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system consists of 10 staves. The second system consists of 10 staves. The vocal parts are written in the lower staves of each system. The lyrics are in German and are repeated across the vocal staves.

rinforz.

geht. Gott will es! Gott will

geht. Gott will es! Gott will

geht. Gott will es! Gott wil'

geht. Gott will es! Gott will

The first system of the musical score consists of five measures. It features a complex texture with multiple staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). The second staff has a treble clef and a key signature of one flat (B-flat). The third and fourth staves have treble clefs and a key signature of one flat (B-flat). The fifth staff has a bass clef and a key signature of one flat (B-flat). The music is characterized by dense, rapid sixteenth-note passages in the upper staves and more rhythmic, eighth-note patterns in the lower staves. There are several ties and slurs indicating phrasing across measures.

The second system of the musical score consists of five measures. It continues the complex texture from the first system. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). The second staff has a treble clef and a key signature of one flat (B-flat). The third and fourth staves have treble clefs and a key signature of one flat (B-flat). The fifth staff has a bass clef and a key signature of one flat (B-flat). The music is characterized by dense, rapid sixteenth-note passages in the upper staves and more rhythmic, eighth-note patterns in the lower staves. There are several ties and slurs indicating phrasing across measures.

The third system of the musical score consists of five measures. It includes vocal parts with lyrics. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). The second staff has a treble clef and a key signature of one flat (B-flat). The third and fourth staves have treble clefs and a key signature of one flat (B-flat). The fifth staff has a bass clef and a key signature of one flat (B-flat). The lyrics are: "es! Gott will es!". The music is characterized by dense, rapid sixteenth-note passages in the upper staves and more rhythmic, eighth-note patterns in the lower staves. There are several ties and slurs indicating phrasing across measures.

The fourth system of the musical score consists of five measures. It continues the complex texture from the third system. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). The second staff has a treble clef and a key signature of one flat (B-flat). The third and fourth staves have treble clefs and a key signature of one flat (B-flat). The fifth staff has a bass clef and a key signature of one flat (B-flat). The music is characterized by dense, rapid sixteenth-note passages in the upper staves and more rhythmic, eighth-note patterns in the lower staves. There are several ties and slurs indicating phrasing across measures.

(Diese 3 Takte gelten als
Schluss, wenn der Marsch
übersprungen wird.)

The musical score is arranged in systems. The first system consists of 12 staves, with the first 8 staves for woodwinds and brass, and the last 4 for strings. The second system also has 12 staves, with the first 8 for woodwinds and brass, and the last 4 for strings. The third system includes vocal parts with the lyrics "Gott will es! Gott will es!" repeated. The fourth system continues the instrumental parts. The score includes various musical notations such as staccato, divisi, and dynamic markings like "ff" and "f".

(Diese 3 Takte gelten als
Schluss, wenn der Marsch
übersprungen wird.)

Marsch des Kreuzzugs.

un poco accelerando
Piccolo.

Allegro risoluto. (Ein wenig bewegter als der frühere Chor.)

The musical score is arranged in systems. The first system includes Piccolo, Fl. (Flute), Hb. (Horn), Cl. (Clarinet), and Fg. (Bassoon). The Piccolo and Fl. parts are marked *mf staccato*. The Cl. and Fg. parts are marked *mf staccato*. The second system includes Hr. (Trumpet), Tr. (Trombone), Pos. (Posaune), and Pk. (Percussion). The Hr. part is marked *mf staccato* and includes a *SOLO.* section. The Tr. part is marked *p*. The Pos. and Pk. parts are marked *mf staccato*. The third system includes Vi. (Violin), Br. (Bassoon), V.C. (Violoncello), and C.B. (Double Bass). The Vi. and Br. parts are marked *f staccato*. The V.C. and C.B. parts are marked *mf*. The score also includes performance instructions such as *un poco accelerando* and *Allegro risoluto. (Ein wenig bewegter als der frühere Chor.)*.

Piccolo tacet.

Musical score for "L'Espresso" by Franz Schubert, Op. 18, No. 1. The score is in 2/4 time, key of E-flat major, and consists of 12 measures. It features a piano introduction with a bass line marked "sempre piano" and a treble line with a "2." marking. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "staccato".

ten.
staccato

ten.
staccato

ten.
staccato

ten. ten. ten.

ten. ten. ten.

SOLO.
ff

ten. ten. ten.

ten. ten. ten.

ff ardito

ff ardito

ff

ff

This musical score is for the piece "L'ardito" by Giuseppe Verdi. It is written for voice and piano. The score is in 3/4 time and the key signature has one flat (B-flat). The tempo is marked "Allegretto". The score is divided into two systems. The first system consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano staff. The second system consists of five staves: four vocal staves and one piano staff. The vocal parts are marked with "ten." for tenor and "bass." for bass. The piano part is marked with "sempre f" (sempre forte). The score includes various musical notations such as notes, rests, and dynamic markings.

M *m*

First system of musical notation, measures 1-6. The score consists of five staves. The first four staves are treble clef, and the fifth is bass clef. The key signature has one sharp (F#). The time signature is 4/4. The first staff has a *sf* dynamic marking at measure 5. The second staff has *stacc.* and *mf* markings at measure 6. The third staff has *stacc.* and *mf* markings at measure 6. The fourth staff has *stacc.* and *mf* markings at measure 6. The fifth staff has *SOLO.* and *mf* markings at measure 6. The sixth staff has *ten.* markings at measures 1, 3, and 5. The seventh staff has *ten.* markings at measures 1, 3, and 5. The eighth staff has *sf* markings at measures 5 and 6. The ninth staff has *sf* markings at measures 5 and 6. The tenth staff has *p* marking at measure 6. The eleventh staff has *f* marking at measure 6. The twelfth staff has *dimin.* marking at measure 6.

Second system of musical notation, measures 7-12. The score consists of five staves. The first four staves are treble clef, and the fifth is bass clef. The key signature has one sharp (F#). The time signature is 4/4. The first staff has a *sf* dynamic marking at measure 7. The second staff has a *sf* dynamic marking at measure 7. The third staff has a *sf* dynamic marking at measure 7. The fourth staff has a *marcato* dynamic marking at measure 10. The fifth staff has a *marcato* dynamic marking at measure 10. The sixth staff has a *mf* dynamic marking at measure 12. The seventh staff has a *mf* dynamic marking at measure 12. The eighth staff has a *mf* dynamic marking at measure 12. The ninth staff has a *mf* dynamic marking at measure 12. The tenth staff has a *mf* dynamic marking at measure 12. The eleventh staff has a *mf* dynamic marking at measure 12. The twelfth staff has a *mf* dynamic marking at measure 12.

M *m*

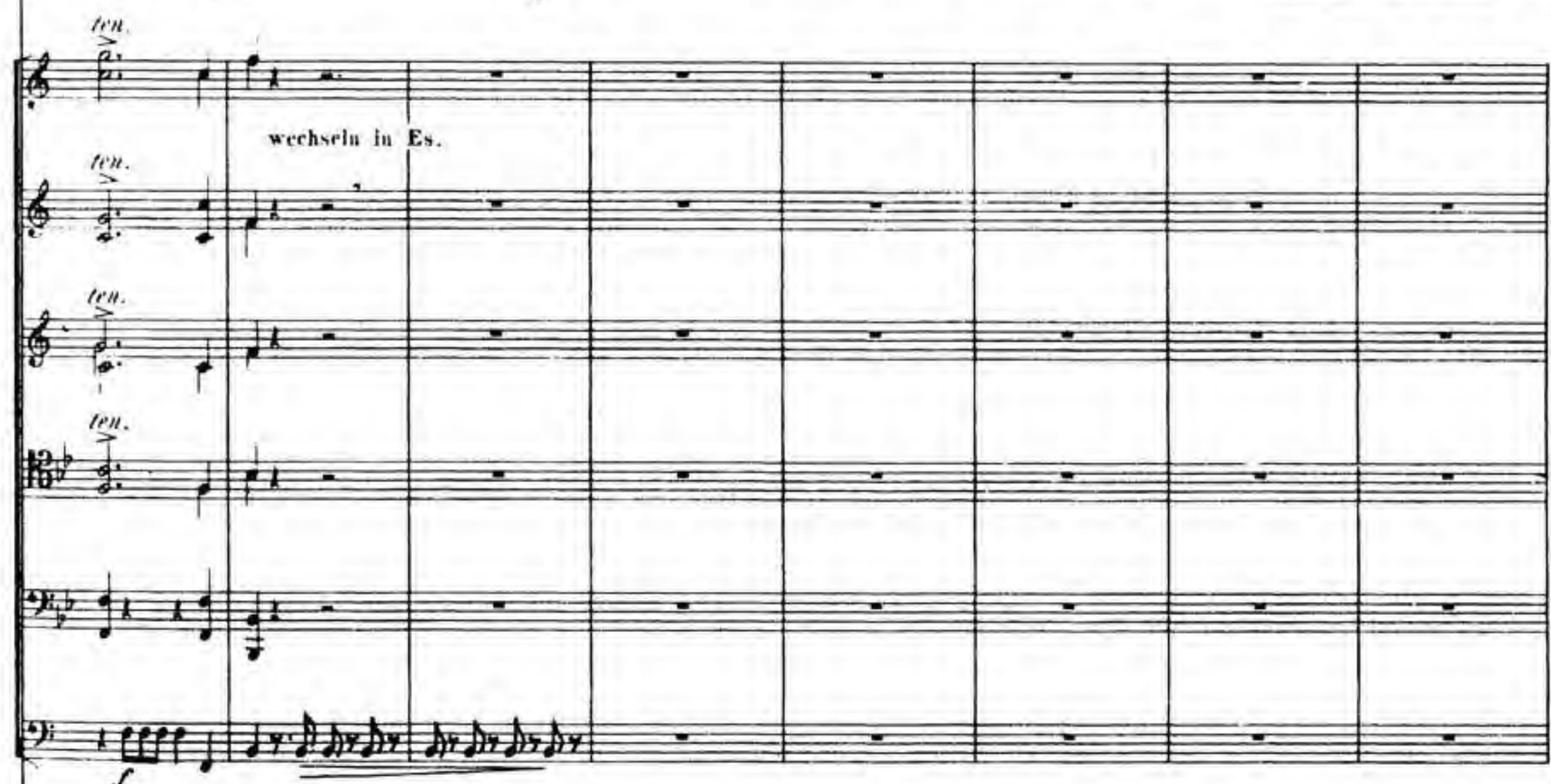
This musical score page, numbered 156, contains ten systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (staves 1-4) features a complex arrangement of notes and rests, with a forte (*f*) dynamic marking. The second system (staves 5-6) continues the musical development. The third system (staves 7-8) includes a section labeled "3^o SOLO." with a mezzo-forte (*mf*) dynamic marking. The fourth system (staves 9-10) features a section labeled "quasi piano" in the bass staff. The score is written in a key signature of one flat and a 2/4 time signature.

This image shows a page of musical notation, likely from a symphony score. The notation is arranged in several systems, each containing multiple staves. The top system includes four staves, each with a 'ten.' (tutti) marking and a 'crescendo' instruction. The second system also has four staves, with the first two marked 'ten.' and 'crescendo', and the third and fourth marked 'ten.'. The third system features a 1st and 2nd Trombone part marked '1st u. 2nd Tromp. tacet.' and a 3rd Trombone part marked '3rd Tromp.'. The bottom system includes four staves, each with a 'ten.' marking and a 'crescendo' instruction. The notation is complex, with many notes, rests, and dynamic markings. The page is numbered '12' in the bottom left corner.

[illegible]



First system of musical notation, featuring four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time. The first two staves have a key signature of one flat (B-flat). The first staff has a dynamic marking of *mf* (mezzo-forte) at the beginning. The second staff has a dynamic marking of *mf* at the beginning. The third staff has a dynamic marking of *mf* at the beginning. The fourth staff has a dynamic marking of *mf* at the beginning. The system concludes with a double bar line.



Second system of musical notation, featuring four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time. The first two staves have a key signature of one flat (B-flat). The first staff has a dynamic marking of *ten.* (tenu) at the beginning. The second staff has a dynamic marking of *ten.* (tenu) at the beginning. The third staff has a dynamic marking of *ten.* (tenu) at the beginning. The fourth staff has a dynamic marking of *ten.* (tenu) at the beginning. The system concludes with a double bar line.

wechseln in Es.



Third system of musical notation, featuring four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time. The first two staves have a key signature of one flat (B-flat). The first staff has a dynamic marking of *mf* (mezzo-forte) at the beginning. The second staff has a dynamic marking of *mf* (mezzo-forte) at the beginning. The third staff has a dynamic marking of *mf* (mezzo-forte) at the beginning. The fourth staff has a dynamic marking of *mf* (mezzo-forte) at the beginning. The system concludes with a double bar line.

divisi

Quasi l'istesso tempo (un poco meno mosso.)

(Rubig.)

(1. u. 2. wechseln in F.)

(Ruhig.)

(Ruhig.)

The first system of the musical score consists of two staves. The top staff is a treble clef and the bottom staff is an alto clef. Both staves contain a single note, a half note, on the first line of the staff. The notes are connected by a horizontal line, indicating they are part of the same melodic line.

cantando espressivo
 cantando espressivo
 div.
 cantando espressivo
 espressivo
 sempre dolce
 sempre dolce
 sempre dolce
 sempre dolce
 sempre dolce
 P sempre dolce

N° insensibilmente a tempo della Marcia

pp

pp

pp

pp

espressivo

a 2.

a 2.

a 2.

a 2.

p

p

3. SOLO

p *pp*

(3. u. 4. wecheln in F)

First system of musical notation, measures 1-8. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), Horns 1 & 2, and Piano. The key signature is B-flat major. The time signature is 4/4. The first system includes the following markings: *a 2.*, *p*, *all.*, *pp*, *Hr. 1. 2.*, *Pk.*, *poco crescendo*, and *arco*.

Second system of musical notation, measures 9-16. The score continues with the same instruments. The second system includes the following markings: *a 2.*, *mf*, *staccato*, *ten.*, *SOLO.*, *mf*, *staccato*, *p sempre*, *p*, and *arco*.

[illegible]

Flöten.

sempre f

sempre f

sempre f

a 2.
sempre f

ten. ten. ten.

ten. ten. ten.

ten. ten. ten.

a 2. *ten.*

3^{te} tacet.

ten.

ten.

ten.

ten.

ardito

ardito

ff

ff

arco

sempre f

sempre f

sempre f

sempre f

sempre f



First system of musical notation, featuring five staves. The top two staves contain complex melodic lines with many beamed notes. The third staff has the instruction "wechseln in A." above it. The bottom two staves provide a harmonic accompaniment. The system concludes with a double bar line and the instruction "rinforz." appearing above the top two staves.



Second system of musical notation, featuring five staves. The top two staves continue the melodic lines. The third staff has the instruction "wechseln in E." above it. The bottom two staves continue the accompaniment. The system concludes with a double bar line and the instruction "rinforz." appearing above the top two staves.



Third system of musical notation, featuring five staves. The top two staves continue the melodic lines. The third staff has the instruction "wechseln in E." above it. The bottom two staves continue the accompaniment. The system concludes with a double bar line and the instruction "rinforz." appearing above the top two staves.

Quasi l'istesso Tempo (un poco meno mosso.)

Fl. **Pp** (ruhig)

Hb.

Cl. *dolce cantando*

Fg. **SOLO.**

Hr. *dolce cantando* **SOLO.** (1. u. 2. wechseln in F)

dolce espressivo

dolce espressivo

dolce espressivo

dolce espressivo

(ruhig)

(ruhig)

arco

arco

arco

arco

Pp

cantando espressivo

cantando espressivo

cantando espressivo

P espressivo

SOLO.
p

cantando espressivo
cantando espressivo
cantando espressivo
a 2.
espressivo

div.
p

insensibilmente a Tempo della Marcia

42
p

(wechseln in B.)
p

in F. > SOLO.
p

(3. u. 4. wechseln in F.)
p

pizz. *arco* *staccato sempre*
cresc.

pizz. *arco* *staccato sempre*
cresc.

pizz. *arco* *staccato sempre*
cresc.

pizz. *arco* *staccato sempre*
cresc.

pizz. *pizz.* *cresc.*

The image shows a page from a musical score, likely for a symphony orchestra and choir. The score is written in 3/4 time and features various instruments and vocal parts. The instruments listed include Piccolo, Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tr.), Trombone (Pos.), Percussion (Pk.), Kleine Trommel (Kleine Trommel), and Becken (Becken). The vocal parts include Violin (Vi.), Viola (Br.), Cello (C.), Double Bass (B.), and a four-part choir (Sopr., Alt., Ten., Bass.). The score includes various musical notations such as notes, rests, and dynamics (p, f, cresc.). The choir part has lyrics "In's" and "In's".

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are a mix of treble and bass clefs. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings.

The second system of the musical score consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings.

The third system of the musical score consists of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings.

The fourth system of the musical score consists of two staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings.

The image shows a page from a musical score, likely for a choral and instrumental work. The top half of the page contains several staves of instrumental music, including woodwinds and strings, with dynamic markings like "sempre ff" and "a 2.". The bottom half of the page contains four staves of vocal parts (Soprano, Alto, Tenor, Bass) with the lyrics "Gott will es! In's heil'ge Land, wo des Erlö - sers". The score is in a key with one flat and a common time signature.

*un poco accelerando***Rr**

ff *a 2.*

un poco accelerando

SOLO.

p *p*

*un poco accelerando**rinforzando*

p *p*

Kreuz einst stand, sei uns' - resZugsBe - glei - ter, sei uns' - resZugsBe - glei - ter!

Kreuz einst stand, sei uns' - resZugsBe - glei - ter, sei uns' - resZugsBe - glei - ter!

Kreuz einst stand, sei uns' - resZugsBe - glei - ter, sei uns' - resZugsBe - glei - ter!

Kreuz einst stand, sei uns' - resZugsBe - glei - ter, sei uns' - resZugsBe - glei - ter!

Rr

p *p*

In's heil' - ge Land in's Pal - men - land! Es folg' uns, wer sein Christenschwert im

In's heil' - ge Land in's Pal - men - land! Es folg' uns, wer sein Christenschwert im

In's heil' - ge Land in's Pal - men - land! Es folg' uns, wer sein Christenschwert im

In's heil' - ge Land in's Pal - men - land! Es folg' uns, wer sein Christenschwert im

heil'-gen Krieg, im heil'-gen Krieg - zu weihen be - gehrt, - ein from-mer Got - tes - strei - ter!

heil'-gen Krieg, im heil'-gen Krieg - zu weihen be - gehrt, - ein from-mer Got - tes - strei - ter!

heil'-gen Krieg, im heil'-gen Krieg - zu weihen be - gehrt, - ein from-mer Got - tes - strei - ter!

heil'-gen Krieg, im heil'-gen Krieg - zu weihen be - gehrt, - ein from-mer Got - tes - strei - ter!

2. facit.

The musical score is arranged in two systems. The first system consists of 12 staves, and the second system consists of 12 staves. The lyrics are written below the staves in German and English. The music is in a key with one flat (B-flat) and a 4/4 time signature. The tempo is marked 'Allegro'.

Lyrics:

Gott will es! Gott will es! In's heil'-ge Land, in's Pal-men-land, wo
Gott will es! Gott will es! In's heil'-ge Land, in's Pal-men-land, wo
Gott will es! Gott will es! In's heil'-ge Land, in's Pal-men-land, wo
Gott will es! Gott will es! In's heil'-ge Land, in's Pal-men-land, wo

des Er - lö - sers Kreuz einst stand. Gott will es!

des Er - lö - sers Kreuz einst stand. Gott will es!

des Er - lö - sers Kreuz einst stand. Gott will es!

des Er - lö - sers Kreuz einst stand. Gott will es!

The musical score is divided into several systems. The first system is an instrumental introduction featuring a complex arrangement of strings and woodwinds. The second system continues the instrumental texture. The third system introduces the vocal parts with the text "Gott will es!". The fourth system shows the vocal parts continuing their melody. The fifth system is a final instrumental section. The sixth system is a vocal section with the text "Gott will es!". The seventh system is a final instrumental section.

Gott will es! Gott will es! Gott will es!

Gott will es! Gott will es! Gott will es!

Gott will es! Gott will es! Gott will es!

Gott will es! Gott will es! Gott will es!

Nach No 3 eine längere Pause.
 Ende des ersten Theils.

Anmerkung: Sollte der Kreuzzug-Marsch vereinzelt aufgeführt werden, so dienen folgende 22 Takte als Einleitung.

Allegro Impetuoso. (Alla Breve.)

Fl.
Hr.
Cl. in B.
Fag.
Hr. in F.
Tr. in F.
Perc. u. Tuba.
Pk. in F. B. F.

cresc.
mf
cresc.

Allegro Impetuoso. (Alla Breve.)

Vi.
Br.
V. u. B.
C. B.

cresc.
cresc.
cresc.

mf
cresc.
cresc.
cresc.

ZWEITER THEIL.

Nº 4. Landgräfin Sophie.

- a) Dialog der Landgräfin Sophie mit dem Seneschale.
- b) Klage der Elisabeth.
- c) Ihre Vertreibung aus Wartburg.
- d) Sturm.

Langsam — trauernd.

Fl. *rit.*

Cl. in A SOLO. *dolente espressivo* *dimin.* *dimin. smorz.*

Vl. *mf* *rit.*

Br. *mf*

V.C. *mf*

This musical score is for the first section, 'Langsam — trauernd.' It features five staves: Flute (Fl.), Clarinet in A (Cl. in A SOLO), Violin (Vl.), Horn (Br.), and Violoncello (V.C.). The Flute part begins with a 'rit.' (ritardando) marking. The Clarinet part is marked 'dolente espressivo' and 'dimin.' (diminuendo). The Violin part is marked 'mf' (mezzo-forte) and 'rit.' (ritardando). The Horn and Violoncello parts are marked 'mf' (mezzo-forte). The score includes various musical notations such as notes, rests, and dynamic markings.

Allegro agitato assai.

Hr. *a 2.*

Cl. *ff*

Fg. *ff*

Hr. in F. *staccato*

ff violente

ff violente

ff violente

ff violente

ff violente

This musical score is for the second section, 'Allegro agitato assai.' It features five staves: Horn (Hr.), Clarinet (Cl.), Flute (Fl.), Horn in F (Hr. in F.), and Violoncello (V.C.). The Horn part is marked 'a 2.' (second ending). The Clarinet and Flute parts are marked 'ff' (fortissimo). The Horn in F part is marked 'staccato'. The Violoncello part is marked 'ff violente' (fortissimo, violento). The score includes various musical notations such as notes, rests, and dynamic markings.

Hb.
Cl.
Fg.
Hr. in F.

(nicht eilen)
ten.
a 2.
ten.
ten.
f
p
divisi

rinforz.
rinforz.
rinforz.
rinforz.

a 2.
stringendo
stringendo
stringendo
Landgräfin Sophie.
Her- ein! Her- ein!

rinforz.
rinforz.
rinforz.
rinforz.

Meno mosso.

(gebieterisch)

Hast Du die Botschaft schon ge - hört?

espressivo *rit. e dimin*

SOLO. *dolente* Un poco ritenuto il Tempo.

SOLO. *p* (düster) *p* (düster) *p* (düster)

pizz. *pizz.* *pizz.*

rit. *ten.* Seneschale. Sophie. (düster aber bestimmt, ohne Weichheit)

Gefallen ist im Feld mein Sohn! O Trauer-kunde! Seit er fort - gezogen hab ich als einen Tod - ten ihn be-

pizz. *pizz.*

klagt, die bitt' re Ahnung hat mich nicht be - trogen, und die Ge - wissheit trifft mich unverzagt.

Allegro molto agitato.

Mein — sei dies

[illegible]

Herrin — hast Du auch be-dacht? Er - füllt will ich den küh - nen Wil-len wissen! Wie? Oder

mf *rinforz.* *Soplie.* *(beschleunigt, heftig)*

hat auch Dir die Heuchlerin, des Sohnes Weib, bethört den klugen Sinn? Ver-fal-len ist die Falsche

mf *f* *trem.* *sp. trem.* *fp* *SOLO.*

In F.
 SOLO. *f*
f (heftig)
f (heftig)
f (heftig)
rinforz.
rinforz.
 Ih - rem Loos, und knüpfen dich an sie ge - hei - me Bande, wohlan, so geh! ver - lass mit ihr dies
 Cello. *f* (heftig)
 Fl. *a 2. a...*
a 2. sempre
 Tr.
 3 Pos.
 Tuba tacet.
 Schloss, ver - sto - ssen sei mit ihr aus die - sem Lan -

a 2. *poco rall.*

dimin.

dimin.

dimin.

dimin.

(wechseln in E.) poco rall.

SOLO. *(wechseln in E.)*

dimin.

poco rall.

dr!

Cl. **B**

Fg.

dimin.

div.!

Seuschale

Verzeih' o Herrin! Dir — gehört mein Thun, in Deinem Dienste nimmer will ich ruh'n.

divisi *(alle)*

mf pizz. *Parco*

B

Hb. *a 2.*
Cl.
Fg.
2 SOLO.
Hr. *in E.*
ff violente
ff violente
Sophie.
Ge - bie - te mir! Ge - hor - sam meinem Wor - te: *(heftig)* vertreib E -

C
Vi.
Br.
ten.
ten.
ten.
ff
li - sabeth von meines Schlosses Pforte!
V.C.
C.H.
molto agitato
C

Allegro agitato molto ed appassionato.

187

Fl.

Hb.

Cl.

Fg.

espressivo

p

simile

simile

simile

poco crescendo


poco crescendo

poco crescendo

rinforz.

p

cresc.

+) Den Rhythmus (7 ) in Violinen und Violen accentuirt und mit gleichmässigem Strich an allen Pulten des Streichquartetts.

a 2.

mf dolente

SOLO.

mf dolente

mf

rinforz.

dimin.

p

rinforz.

rinforz.

rinforz.

Elisabeth.

O Tag der

marcato dolente

mp agitato

mp

Fl.
Cl.
Fg.

simile
simile
simile

Trau - er, Tag der Kla - ge! Ge - lieb - ter, ach, den ich ver - lor, um den die

divisi

Fl.
Hb.
Cl.
Fg.

SOLO.

n 2.

(mit der Stimme)

Brust, — die hoffnungs - za - ge, den Himmel mit Ge - bet be - schwor Dich soll mein

SOLO. SOLO. *cresc.* *cresc.*

1. Hr. in E. SOLO. (klagend)

cresc. *cresc.* *cresc.*

Au - ge nicht - mehr wieder - se - hen, Du liegst durch - bohrt in fer - nem Land? O

cresc. *cresc.*

D *rit.*

SOLO. SOLO. SOLO. *p* *pp*

wechseln in F. *rit.*

Gott, sieh' mich - vor Schmerz - er - ge - hen, hast Du von mir Dich ab - gewandt? *rit.*

D

190 Das frühere Zeitmaass.

Hb.
 Cl.
 Fg.
 Hr. in F.

Sophie bestimmt und hart
 Entschle - den

ist dein Loos, und Nie-mand hemmet mein Begh-ren.

This musical score is for a piece titled 'Das frühere Zeitmaass' (The former time measure), numbered 190. It is written for a chamber ensemble consisting of Horn in B-flat (Hb.), Clarinet (Cl.), Flute (Fg.), and Horn in F (Hr. in F.). The score is in common time (C) and features a key signature of one sharp (F#). The music is divided into two systems. The first system includes vocal parts for Sophie, with lyrics 'Sophie bestimmt und hart' and 'Entschle - den'. The second system includes lyrics 'ist dein Loos, und Nie-mand hemmet mein Begh-ren.' The instrumentation includes woodwinds and strings, with various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'f' (forte). The score is presented in a traditional musical notation style with staves and clefs.

(wechseln in E.)

Du wirst ver-las-sen die-ses Schloss und nim-mer wie-der-kehren! Du

Elisab.

Hb. SOLO.

Cl. SOLO. *espressivo*

poco crescendo - *dimin.*

poco crescendo - *dimin.*

poco crescendo - *dimin.*

willst wie ei-ne Bett-lerin ver-trei-beu mich aus die-sen Tho-ren?

pizz.

un poco rall. a 2. Un poco meno mosso.

Fl.
Hb.
Cl.
Fg.
Hr. in E.
Tr. in E.
Bass-Pos.

nobile
ten.
nobile

mf

un poco rall. Un poco meno mosso.

ff
ff
ff

ff divisi

arco
arco

un poco rall.

Von Ungarns Kö - nigs - stam - me bin als Fürstin

ff

Tr.

f marcato
f marcato
f

Ich ge - bo - ren! Du kannst mich has - sen, doch be - geh - re ich, was ich

f
f marcato

[illegible]

SOLO.

SOLO.

SOLO.

las - sen soll ich, was mir blieb, des letz - ten Glücks Verlust be - trau -

Quasi Andante.

poco rall.

p flebile

p flebile

p flebile

p

smorz.

smorz.

smorz.

smorz.

SOLO.

dimin.

(wechseln in F.)

poco rall.

dolce

smorz.

ern? O lass', — das Letzte, was mir blieb, die Hei - math, die Hei - math mir in diesen Mauern!

Allegro agitato assai.

Hb. *a 2.*
 Cl. *a 2.*
 Fg.
 Hr. in F.
 Vl. *f*
 Br. *f*
 Sophie.
 V.C. *f*
 C.B. *f*

Noch die-se Nacht ver-schlie-ssen sie sich dir,

Fl. *a 2.*
 Hb.
 Cl.
 Fg.
 Hr. in F. (wechseln in E.)
f risoluto
 Elisabeth.
 Du gehst hin-aus, denn ich ge-bie-te hier! Noch diese

G

Piccolo.

Fl.

Hr. in E.

Cl.

Fk.

Pk. in H.

rinforz.

rinforz.

rinforz.

div.

Sieh! dort entsteht ein

String section (Violins I, Violins II, Violas, Cellos/Double Basses) and Woodwind section (Flutes, Oboes, Clarinets, Bassoons). The string section is marked with *crescendo* and *rinforz.* (reinforced). The woodwind section is marked with *f* (forte) and *rinforz.* (reinforced).

Brass section (Horn, Trumpet, Trombone, Tuba, and Percussion). The Horn and Trumpet parts are marked with *SOLO.* and *mf espressivo* (moderato-forte, expressive). The Trombone part is marked with *piano* (piano). The Tuba part is marked with *p* (piano). The Percussion part is marked with *p* (piano).

String section (Violins I, Violins II, Violas, Cellos/Double Basses) and Woodwind section (Flutes, Oboes, Clarinets, Bassoons). The string section is marked with *crescendo* and *rinforz.* (reinforced). The woodwind section is marked with *rinforz.* (reinforced).

Wetter schwarz und graus dem Ho.rizont mit dro - henden Blitzen. —

String section (Violins I, Violins II, Violas, Cellos/Double Basses) and Woodwind section (Flutes, Oboes, Clarinets, Bassoons). The string section is marked with *crescendo* and *mf* (moderato-forte). The woodwind section is marked with *div.* (divisi).

H

dimin. *p* a 2. *p* SOLO. *p*

First system of musical notation, featuring a piano (p) and a solo section. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The music consists of a single melodic line with a long, flowing phrase.

(wechseln in Es.)

Second system of musical notation, featuring a piano (p) and a section marked "(wechseln in Es.)". The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The music consists of a single melodic line with a long, flowing phrase.

dimin. *p sempre agitato* *p*

Nur ei-ne Nacht, eh' ich — von hin-nen geh', lass mich im si-chern

Third system of musical notation, featuring a piano (p) and a section marked "p sempre agitato". The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The music consists of a single melodic line with a long, flowing phrase.

Musical score for "Die Schützener" (Op. 111, No. 1) by Franz Schubert. The score is in G major and 2/4 time. It features a vocal line (Soprano) and a piano accompaniment. The piano part includes a cello and double bass line. The score is divided into two systems. The first system includes a "crescendo" marking and a "Tuba tacet." instruction. The second system includes a "crescendo" marking and a "pizz." instruction. The vocal line has lyrics in German: "Haus die Kin der schü tzen! Mein sei dies Land."

The musical score is arranged in three systems of staves. The first system consists of five staves, the second of five staves, and the third of three staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. The lyrics are written below the bottom staff of each system.

mein — des Ge - bie - ters Macht! Mein! Elisabeth.
O

Elisabeth.

Tag der Trau - er, Tag der Kla - ge, Ge - lieb - ter ach, den ich ver - lor! —

Sophie.

Hinaus mit ihr, hinaus mit ihr, die mir die Macht ent - ris - sen! Im

Seneschale

Es will des Mit - leids Stim - me mir durch die See - le gehn,

(NB. Die Hörner richtig auf dem 2^{ten} Viertel des Taktes, syncopirt, einsetzen.)

(zu Elisabeth)

Wet-ter, das dort rol-let, ver-lässt du die-ses Haus! Der Him-mel sel-ber grol-let, und for-dert Dich her-aus.

Und doch, der Her-rin Grim-me kann ich nicht wie-der-ste-hen.

Fl. (zitternd) *p* appassionato assai ed accelerando *simile*
 Hb. *rinforz.*
 Cl. (zitternd) *p* appassionato assai ed accelerando *simile*
 Fg. *p*
 Hr.
 Pk.
 tremolando appassionato assai ed accelerando
 piano
 tremolando appassionato assai ed accelerando
 piano
 tremolando appassionato assai ed accelerando
 piano
 Elisabeth (sich aufrichtend in höchster Demuthigung und Qual.)
 Auch Du bist Mut - ter, hü -
 V.C.
 C.B. tacet *f appas.*

p subito *rinforz. molto*
dimin.
p subito *rinforz. molto*
 H. in E. SOLO. *sforzato*
p subito
p subito
p subito
 re, hü - re die Stim - me der Na - tur.
siemata assai *ff*

Musical score for the first system. The piano part consists of four staves. The first staff has a melodic line with a *p* dynamic. The second staff has a melodic line with a *p* dynamic. The third staff has a melodic line with a *p* dynamic. The fourth staff has a melodic line with a *p* dynamic. The vocal part consists of two staves. The first staff has a melodic line with a *p* dynamic. The second staff has a melodic line with a *p* dynamic. The lyrics are "Er - bar - men, Er - bar -".

Musical score for the second system. The piano part consists of four staves. The first staff has a melodic line with a *p* dynamic. The second staff has a melodic line with a *p* dynamic. The third staff has a melodic line with a *p* dynamic. The fourth staff has a melodic line with a *p* dynamic. The vocal part consists of two staves. The first staff has a melodic line with a *p* dynamic. The second staff has a melodic line with a *p* dynamic. The lyrics are "men, ach, be - geh - re ich für die Klu -".

Lento.

(lang)

Cl. SOLO *dolente espress. molto* — *dim. smors. p*

Fg. *p*

p gemendo

p gemendo

p gemendo

(lang) Sophie (trocken) Elisabeth.

der nur! Genug des Zögerns. Fort, hinaus! Hier ist die Stimme des Mit-leids

Fl. rit. — — — molto rit. — — —

Cl. *p*

Fg. *p*

rit. — — — molto rit. — — —

todt! O Du, mein Gat te, sähst — Du mei-ne Noth! —

SOLO. *p*

Langsam.

Fl. *dolce con grazia*

Cl. (mit der Stimme) *pp*

Fg. SOLO. *p dolcissimo* *dolce* *pp*

dolce

Hab Dank für al-le hol-den Ta-ge, hab Dank du Haus, das mir die

Fl. *rit.*

Cl.

Fg.

Hr. in E. SOLO.

Hei - math gab! Im Strom der Thräne stirbt die Klage.

u 2. *espressivo pizz.*

K

Allegro moderato e maestoso.

SOLO.

Fl.

Hb.

Cl.

Sehr ruhig.

pizz.

mf marcato e nobile arco

p trem. arco

sempre piano

p trem.

sempre piano

(ruhig)

Kommt, mei - ne Kin - der, kommt hin - ab! (heranziehendes Gewitter.)

(Elisabeth entfernt sich langsam mit Würde.)

SOLO.

(Alle) *ba*

pizz.

pizz.

K

SOLO.

First system of musical notation, measures 1-10. The system consists of four staves. The top staff has a melodic line with notes and rests, marked with a *p* (piano) dynamic. The second and third staves have accompaniment with chords and moving lines. The bottom staff has a bass line with notes and rests. The key signature has one sharp (F#).

Second system of musical notation, measures 11-20. The system consists of four staves. The top staff continues the melodic line. The second and third staves have dense chordal accompaniment. The bottom staff has a bass line. The key signature has one sharp (F#).

Third system of musical notation, measures 21-30. The system consists of four staves. The top staff has a melodic line with a *crescendo* marking. The second and third staves have accompaniment with a *crescendo* marking. The bottom staff has a bass line with a *crescendo* marking. The key signature has one sharp (F#).

Fourth system of musical notation, measures 31-40. The system consists of four staves. The top staff has a melodic line with a *crescendo* marking. The second and third staves have accompaniment with a *crescendo* marking. The bottom staff has a bass line with a *crescendo* marking. The key signature has one sharp (F#).

Woodwinds (Flutes, Oboes, Clarinets, Bassoons):

- Flutes: *ff*, *a 2.*
- Oboes: *ff*, *a 2.*
- Clarinets: *ff*, *a 2.*
- Bassoons: *ff*, *a 2.*

Brass:

- Hr. (Horn): *ff*, *a 2.*
- 3 Tromp. in F. (Trumpets): *p*
- Pos. (Positone): *mf*
- Pk. (Percussion): *p*

Strings:

- Seneachale (Saxophone): *ff*

Lyrics:

Die Pfor - te schloss sich hin - ter ihr, es

The first system of the musical score consists of five staves. The top staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The second and third staves provide harmonic support with sustained chords and moving lines. The bottom staff contains a bass line with eighth and sixteenth notes. The key signature has one sharp (F#) and the time signature is 4/4.

The second system contains five staves. Measures 6-10 show a change in texture. The top staff has a melodic line starting in measure 8, marked 'in Es' and 'f'. The second staff has long, sustained notes, marked 'p'. The third staff is empty. The fourth staff has a melodic line starting in measure 8, marked 'mf'. The bottom staff has a bass line with sustained notes, marked 'p'. The key signature changes to two flats (Bb, Eb) in measure 8.

The third system consists of five staves. Measures 11-15 feature a dense, rhythmic texture with many beamed sixteenth and thirty-second notes across all staves, creating a complex harmonic and melodic web. The key signature remains two flats (Bb, Eb).

The fourth system contains two staves. Measure 16 has a bass line with the lyrics 'hüllt die Wet - ter - nacht sie ein.' below it. Measure 17 features a vocal line for 'Sophr.' (Soprano) with the lyrics 'Ge - stillt ist' below it. The key signature is two flats (Bb, Eb).

The fifth system consists of two staves. Measures 18-22 show a complex, rapid melodic line with many beamed sixteenth and thirty-second notes, continuing the dense texture from the previous system. The key signature remains two flats (Bb, Eb).

[illegible]

This page of a musical score, numbered 211, contains two systems of staves. The first system consists of ten staves, and the second system consists of six staves. The notation is complex, featuring various musical symbols, dynamics, and performance instructions.

First System (Staves 1-10):

- Staff 1: *mf* (mezzo-forte)
- Staff 2: *mf* (mezzo-forte)
- Staff 3: *mf* (mezzo-forte)
- Staff 4: *mf* (mezzo-forte)
- Staff 5: *mf* (mezzo-forte)
- Staff 6: *mf* (mezzo-forte)
- Staff 7: *mf* (mezzo-forte)
- Staff 8: *mf* (mezzo-forte)
- Staff 9: *mf* (mezzo-forte)
- Staff 10: *mf* (mezzo-forte)

Second System (Staves 11-16):

- Staff 11: *mf* (mezzo-forte)
- Staff 12: *mf* (mezzo-forte)
- Staff 13: *mf* (mezzo-forte)
- Staff 14: *mf* (mezzo-forte)
- Staff 15: *mf* (mezzo-forte)
- Staff 16: *mf* (mezzo-forte)

Performance Instructions and Dynamics:

- ten.* (tension) is marked on Staves 7 and 8.
- 1. u. 2.* (first and second endings) is marked on Staff 13.
- 3. y. tacet* (third ending, then tacet) is marked on Staff 13.
- crescendo* (crescendo) is marked on Staves 11, 12, 13, 14, 15, and 16.
- mf* (mezzo-forte) is marked on Staves 11, 12, 13, 14, 15, and 16.
- f* (forte) is marked on Staves 11, 12, 13, 14, 15, and 16.
- p* (piano) is marked on Staves 11, 12, 13, 14, 15, and 16.

kurz abgestossen

kurz abgestossen

ten.

ten.

kurz abgestossen

Tuba marcato

This system contains measures 1 through 12 of the musical score. It features five staves. The first four staves are for woodwinds (flute, oboe, clarinet, and bassoon), and the fifth is for the tuba. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one sharp (F#), and the time signature is 2/4.

Seneschale

Es wächst der Sturm, der Blitze wil-de Pracht um-zuckt das Dach,

This system contains measures 13 through 24. It features five staves. The first four staves are for woodwinds (flute, oboe, clarinet, and bassoon), and the fifth is for the tuba. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one sharp (F#), and the time signature is 2/4.

Un poco stringendo.

8

ff

a 2

Un poco stringendo.

a 2

a 2

(Hörner wechseln in F.)

Un poco stringendo.

ff

III

sempre deciso

III

die fe - sten Mau-ern zittern — das ist des Him-mels Zorn!

III

Fl.

Hb.

Cl.

Fg.

Hr. in F.

in F SOLO.

mf

mf

mf

divisi

Es wil - tern aus

mf

mf

SOLO.

SOLO.

crescendo

crescendo

crescendo

crescendo

crescendo

crescendo

Hö - hen und Tie - fen Wol - ken un - ge - heu - er!

crescendo

crescendo

(Das Tempo allmählig beschleunigen.)

First system of musical notation, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *a 2.*.

(Das Tempo allmählig beschleunigen.)

Second system of musical notation, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff espressivo*. Text annotations include *In F.* and *SOLO.*.

(Das Tempo allmählig beschleunigen.)

Third system of musical notation, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*. Text annotations include *divisi*, *Der Him - mel flammt,*, and *des Thur - mes Ziu - ne kracht zu*. A final instruction at the bottom reads: *ff (Die Achtel am 1ten und 3ten Viertel kurz abgestossen.)*

*) Das Motiv in den 2 Hörnern und der 1ten Trompete gebunden und hervorragend.



First system of musical notation, featuring five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lower staves are piano accompaniment, including a grand staff (treble and bass clefs) and a single bass staff. The music consists of various note values, including eighth and sixteenth notes, and rests, with some notes beamed together.



Second system of musical notation, featuring five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lower staves are piano accompaniment, including a grand staff (treble and bass clefs) and a single bass staff. The music consists of various note values, including eighth and sixteenth notes, and rests, with some notes beamed together.



Third system of musical notation, featuring five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lower staves are piano accompaniment, including a grand staff (treble and bass clefs) and a single bass staff. The music consists of various note values, including eighth and sixteenth notes, and rests, with some notes beamed together.



Fourth system of musical notation, featuring five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lower staves are piano accompaniment, including a grand staff (treble and bass clefs) and a single bass staff. The music consists of various note values, including eighth and sixteenth notes, and rests, with some notes beamed together.

Bo - den!

Sophie.

Weh!

Ent



Fifth system of musical notation, featuring five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lower staves are piano accompaniment, including a grand staff (treble and bass clefs) and a single bass staff. The music consists of various note values, including eighth and sixteenth notes, and rests, with some notes beamed together.

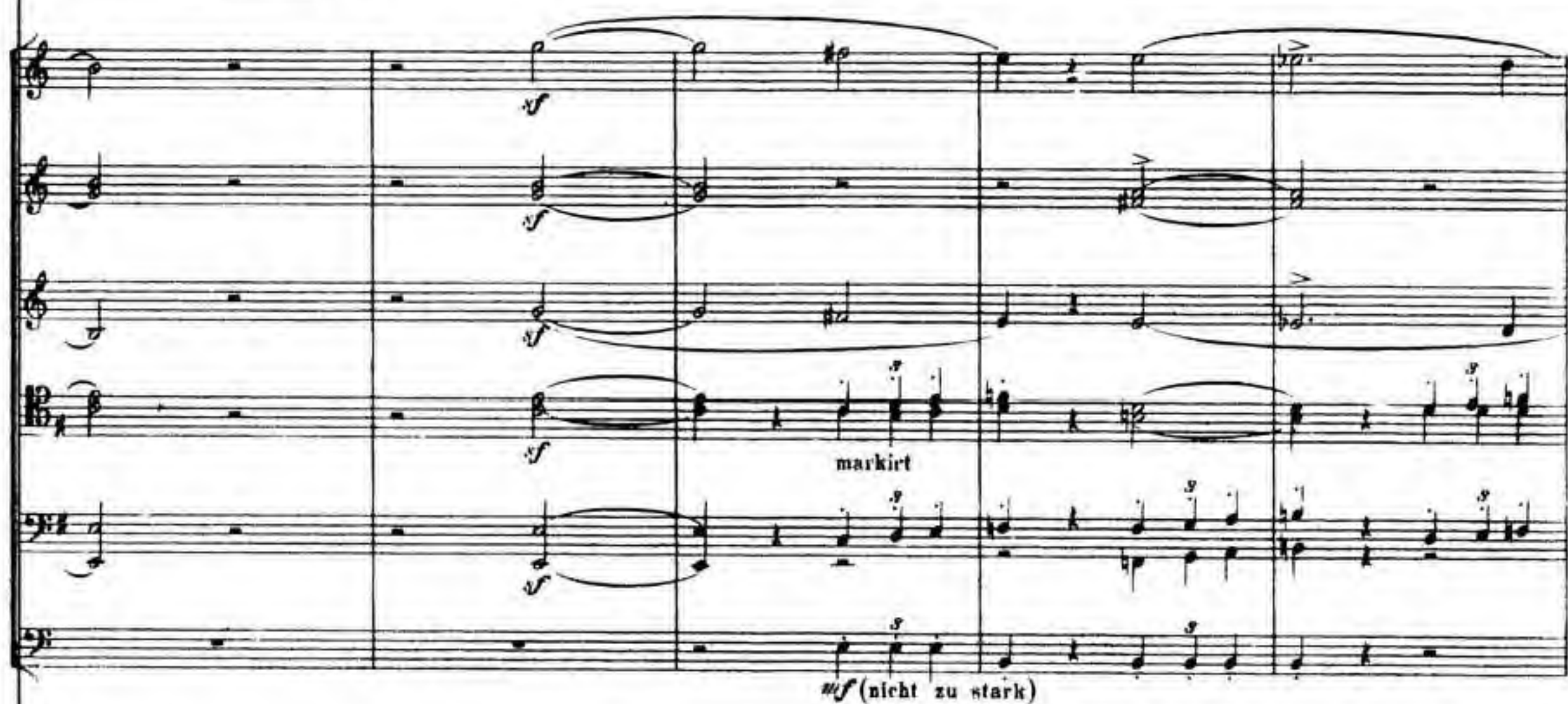
The first system of the musical score consists of five staves. Each staff contains a complex melodic line with numerous accidentals, including flats and sharps, and is characterized by long, sweeping slurs that span across multiple measures. The notation is dense and intricate, typical of a 19th-century manuscript.

The second system of the musical score consists of five staves. The notation is more sparse than the first system, featuring sustained notes (half notes and whole notes) with long slurs. The accidentals are fewer, and the overall texture is more open, suggesting a change in the musical mood or a different section of the piece.

The third system of the musical score consists of five staves. This system is characterized by rapid, rhythmic passages, likely sixteenth or thirty-second notes, creating a more active and technically demanding section. The notation is very dense, with many beamed notes and frequent accidentals.

The fourth system of the musical score includes vocal parts and piano accompaniment. The vocal staves (treble and bass clef) have lyrics written below them. The piano accompaniment is shown in the bottom two staves, featuring a rhythmic pattern of eighth and sixteenth notes. The lyrics are in German.

set - zen! Schon im Feu - er steht Dach und Thurm!



markirt

ff (nicht zu stark)



O, fürch - ter - li - che Nacht!



Five staves of vocal music (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The music features long, flowing melodic lines with many ties across measures. The piano part provides harmonic support with chords and moving lines.

Continuation of the piano accompaniment from the previous system, consisting of five staves. The music includes various rhythmic patterns and dynamic markings. Below the staves, the following text is present:

Berken.
Grosse Trommel.
NB mit Paukenschlägel.

Continuation of the piano accompaniment, consisting of five staves. The music features more complex rhythmic patterns, including sixteenth and thirty-second notes. The percussion parts (Berken, Grosse Trommel, and NB mit Paukenschlägel) are indicated by rhythmic notation on the bottom staves.

This image shows a page of handwritten musical notation, likely a score for a string quartet. The notation is arranged in four systems, each consisting of two staves. The first system includes a treble clef and a key signature of one sharp (F#). The notation features various musical symbols, including notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and the word 'fine'.

Fr.

Hr.

Pk.

dimin.

a 2.

ff

più dimin.

pp

un poco dimin.

un poco dimin.

un poco dimin.

dimin.

a 2.

pp

un poco dimin.

un poco dimin.

un poco dimin.

dimin.

L'istesso Tempo.

Hb. *SOLO. espress. con duolo*

English Horn. (in Ermangelung durch 2 Hoböen.) *forte*

Cl. *espress. con duolo* *forte*

Fg. *p* *SOLO.* *p*

Hr. *SOLO.*

L'istesso Tempo.

mf *sempre agitato*

mf *sempre agitato*

mf *sempre agitato*

Fl. *a 2.*

Hob.

Eng. Horn.

a 2.

Fl.
Eng. Horn.
Cl.
Fg.
Pk. in A. Es.

dimin.
dimin.
p

quasi piano
quasi piano
quasi piano
mp marcato
mp marcato

poco a poco ritenuto
p
pp
pp
ppp

poco a poco ritenuto
attacca

No. 5. Elisabeth.

- a) Gebet.
- b) Helmath's-Traum und Gedanken.
- c) Chor der Armen, Stimmen der Werke der Barmherzigkeit.
- d) Elisabeth's Hinscheiden.
- e) Chor der Engel.

L

Andante.

Pk. in A. Es.

(lange Pause)

First system of the musical score. It includes staves for Pk. in A. Es. (Piano), VI. (Violin I), Br. (Trumpet), V-C. (Violoncello), and C-B. (Contrabasso). The Pk. part begins with a long pause followed by a melody marked *pp*. The string parts (VI, Br, V-C, C-B) play a sustained accompaniment marked *p sostenuto*. The V-C. and C-B. parts are marked *pizz.* (pizzicato) in the first measure.

L

Second system of the musical score. It includes staves for Hb. (Horn), Cl. in A. (Clarinet), and Fg. (Fagott). The Hb. part has a *SOLO.* section marked *poco a poco ritenuto* leading to *rit. molto*. The Cl. and Fg. parts also have *SOLO.* sections. The string parts continue with *p sostenuto*. The V-C. and C-B. parts are marked *pizz.* (pizzicato) in the first measure of the second system.

Hb. *Lento.* *poco rall.*

Cl.

Fg.

dolce

Vl. *p* *arco* *p* *poco rall.* *sempre dolce armonioso*

Br. *p* *arco* *p* *sempre dolce armonioso*

Elisabeth (mild) *dolce*

Be - ruhigt ist das To - ben auf wil-dem Schmerzensmeer, und frie-debringend dro-ben zieht der Ge - stir - ne Heer.

V.C. *arco* *p dolce*

C-B. tacet.

Fl. 1. *p dolce*

Fl. 2 u. 3. *p dolce*

Englisch Horn. *p dolcissimo*

Cl. *dolce* *p dolce*

divisi

dolce

Ich denke rein der Stunden, da ich Geliebter, ach! In Wonne Dir ver - bun - den des Le - bens

un poco crescendo
 un poco crescendo
 dolce
 SOLO.
 dolcissimo
 SOLO.
 dolce
 SOLO.
 dolce
 a 2.
 divisi
 SOLO.
 dolce
 un poco crescendo
 SOLO.
 p
 Ro - sen brach. Wenn ü - ber je - nen Fer - nen Dein Geist nun wohnt im Licht,
 SOLO.
 dolce espressivo

M
 (lang)
 espressivo
 smorz.
 smorz.
 SOLO.
 espressivo
 (lang) (alle)
 colla voce
 p (immer sehr ruhig)
 (alle)
 p (immer sehr ruhig)
 divisi
 (alle)
 p (immer sehr ruhig)
 (lang)
 bist Du's, der aus den Ster - - - - - nen voll Trö - stung zu mir spricht; voll Tröstung zu mir
 (alle)
 M dolce

Hb.

Cl.

Fg.

Hr. in E.

SOLO.

p

pizz.

p un poco marcato

pizz.

p un poco marcato

pizz.

p un poco marcato

spricht *pizz.* Doch dir, mein Gott, dir dank ich tief be-wegt für Glück und

p un poco marcato

SOLO.

p dolce

p dolcissimo

SOLO.

p dolcissimo

poco rall.

smorz.

smorz.

poco rall.

Schmerz an mir — und an den Mei-nen; dir dan-ke ich für Glück und Schmerz an mir und an den

poco rall.

N
Fl. a tempo *un poco accelerando*
SOLO.

Hb.

Engl. Horn.

Cl.

Fg.

a 2.

dolcissimo

a 2.

dolcissimo

dolcissimo

a 2.

dolcissimo

dolcissimo

a tempo un poco accelerando

Hr. in E.

Tr.

Pos.

Ph.

pp dolcissimo

a tempo un poco accelerando

arco

arco

arco

div.

divisi

dolcissimo

dolcissimo

pp nicht tremoliren

Mel-nen!

Du wirst nun bald, ich fühl's, die Stun-de schlägt, dem Heiss-ge-lieb-ten

arco

pizz.

espressivo

pizz.

pp nicht tremoliren

arco

pp

crescendo -
crescendo -
crescendo -
crescendo -
crescendo -
crescendo -
 SOLO.
crescendo -
crescendo -

crescendo -
 12 12 12
crescendo -
 12 12 12
crescendo -
 Ossia
 bald dem
 mich ver - ei - - nen; ja bald dem Heiss - ge - lieb - ten mich - ver - ei - nen!
 12 12 12
crescendo -
crescendo -

poco rall. Un poco più lento.

Fl. *dim.* *SOLO.* *dolce* *pp*

Hb. *dim.*

Cl. *dim.*

Fg. *dim.*

Hr. *dim.*

poco rall. Un poco più lento. poco espressivo

p sostenuto *s*

p sostenuto

p sostenuto

Leg' Deine Hand auf meiner Kinder Haupt!

p sostenuto

dim.

dim.

Fl. *dim.* *dolcissimo*

Hb. *dim.* *dolcissimo*

Engl. Horn. *p* *dolcissimo*

Cl. *p* *dolcissimo*

(scharf)

(scharf)

(scharf)

(bitter)

dolce

Die süßen Kin - der, die man mir ge - raubt, die man mir geraubt!

SOLO.

Ist es - ihr

P

poco sfz

p dolce

poco sfz

poco sfz

poco sfz

pp

SOLO.

pp

poco sfz

poco sfz

sehr ruhig

pp

sehr ruhig

pp

sehr ruhig

pp

dimin.

Glück, hab ich sie geru ent-behrt, o mache Du sie ihres Vaters werth; o mache Du sie ih-res Va-ters

P

poco rall.

SOLO.

Quasi l'istesso tempo.

Fl.

Cl.

dolce

pp

pp

pp

poco rall.

pp un poco marcato

pp tremolando

pp tremolando

divisi

werth!

SOLO.

pp

p

O Kindheitsraum! Er-

pp

p

pp

pp

pp

pp divisi

dolce con grazia

sempre pp

sempre pp

sempre p

innung zeigt mir plötzlich längst vergessene Zeiten. Aus goldnem Nebel

plzz.

(alle)

Fl.

Hb.

Engl. Horn.

Cl.

Fg.

Hr. in F.

un poco marcato

SOLO

divisi

divisi

pp

pp

pp

pp

dämmernd steigt mein Vaterland mit duftigen Weiten. Mein Ungar.

arco

p marcato

SOLO. *p* *un poco marcato teneramente*
P dolcissimo sempre dolce

SOLO. *p* *dolcissimo teneramente*
 SOLO. *pp*

rinforz. dimin. (alle) pp sempre dolce con grazia

rinforz. dimin. dolce
 land! Mein Un - gar - land! Wie Sil - ber - schwa - ne ent - füh - ren Wol - ken
pizz. arco pp

Fl. Hb. Cl. Fg. Hr.

mich im Früh - lings - wind und zei - gen mit der El - tern

Musical score for "The Rose Tree" (No. 100). The score is for four instruments: Horn in F (Hr. in F.), Trumpet (Tr.), Positone (Pos.), and Piccolo in F (Pk. in F.). The music is in 2/4 time, marked with a tempo of "Moderato". The key signature has one flat (B-flat). The score consists of 16 measures. The first measure is marked with a piano (*p*) dynamic. The melody is primarily in the Horn and Trumpet parts, with the Piccolo playing a rhythmic pattern in the final measures. The Positone part is mostly silent, with a few notes in the final measures.

Un poco animato il tempo (ma poco.)

Thräne die Thränen um ihr fer - nes Kind. O

agitato crescendo

un poco marcato

agitato crescendo

Un poco ritenuto il tempo (col Canto.)

a tempo (Andante moderato.)

f > f > f > p dolce
 f > f > f > p dolce p
 f > f > f > p dolce
 f > f > f > p dolce
 f > f > f > p

Un poco ritenuto il tempo (col Canto.)

a tempo (Andante moderato.)

f > p f > p f > p dolce
 f > p f > p f > p sempre p
 f > p f > p f > p sempre p
 f > p f > p f > p
 f > p f > p f > p

Herr, lass' Deinen Segen thau-en auf meines Va-ter-lan-des Au - en! Lass Dei-nen Se - gen

div. f > f > f > p sempre p

SOLO.

p

piano

p sempre

thau - en auf mei - nes Va - ter - lan - des Auen; auf meines Vater-land-es An - en; lass

pp *p sempre*

Detailed description: This is a page from a musical score, page 236. It features a piano accompaniment and a vocal line. The piano part consists of two systems of staves. The first system has five staves, with the top two staves containing a solo section marked 'SOLO.' and 'p'. The second system has five staves, with the top two staves containing a section marked 'piano' and 'p sempre'. The vocal line is on a single staff, with lyrics in German. The score includes various musical notations such as notes, rests, and dynamic markings.

(sehr lang)

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

SOLO. *p* *cresc.*

(sehr lang)

pp sehr lange tremolieren

p *cresc.* *rinfz > dim. p-pp*

p *cresc.* *rinfz > dim. p-pp*

p *cresc.* *rinfz > dim. p-pp*

dei-nen Se-gen thau-en auf mei-nen Va-ter-lan-des Au-en!

pizz. *p* *arco* *cresc.* *rinfz > dim. p-pp*

pizz. *p* *arco* *cresc.* *rinfz > dim. p-pp*

pizz. *p* *arco* *cresc.* *rinfz > dim. p-pp*

Sempre Andante moderato (quasi l'istesso tempo.) (Alla breve taktiren.)

1^{te} u. 2^{te} Fl. *dolce* *dolce quieto* 2^{te} *espressivo* *espressivo*

3^{te} Fl. *dolce* *dolce quieto*

Engl. Horn. *pp* *pp*

Cl. *p dolce quieto*

Br. *p* *pp*

Fl. *espressivo*

Engl. Hr. *pp*

Cl.

Vi.

Br.

1. u. 2. Fl. **S**

3. Fl.

Cl.

Vi. I. *dolcissimo quieto*

Vi. II. div. *dolcissimo quieto*

Br. **S** *dolcissimo quieto*

First system of musical notation, measures 1-8. The system consists of five staves. The first three staves are for woodwinds (flute, oboe, and clarinet), and the last two are for strings. The key signature is one sharp (F#). The first staff has a *pp* dynamic marking at measure 8. The second and third staves have a *p* dynamic marking at measure 8. The fourth and fifth staves have a *p* dynamic marking at measure 8.

Second system of musical notation, measures 9-16. The system consists of five staves. The first staff is for Clarinet (Cl.), the second for Flute (Fl.), the third for Violin (Vl.), the fourth for Horn (Br.), and the fifth for Violoncello (V.C.). The key signature is one sharp (F#). The first staff has a *pp* dynamic marking at measure 9. The second staff has a *pp* dynamic marking at measure 9. The third, fourth, and fifth staves have a *sostenuto* marking at measure 15. The bottom left of the system has the instruction "C-B. tacet."

Third system of musical notation, measures 17-24. The system consists of five staves. The first staff is for Violin (Vl.), the second for Violoncello (V.C.), the third for Horn (Br.), the fourth for Flute (Fl.), and the fifth for Clarinet (Cl.). The key signature is one sharp (F#). The first staff has a *p* dynamic marking at measure 17. The second staff has a *p* dynamic marking at measure 17. The third staff has a *p* dynamic marking at measure 17. The fourth staff has a *p* dynamic marking at measure 17. The fifth staff has a *p* dynamic marking at measure 17. The bottom right of the system has the instruction "pizz." repeated five times.

Hob. Andante moderato.

Cl.
Fg.
Hr.

SOLO.
p

p un poco marcato

pizz.
arco
pizz.

SOLO.
p

Sopran und Alt.
Tenor.
Bass.

p sotto voce
Hier wohnt sie unterm Hüttendache, die
p sotto voce
Hier wohnt sie unterm Hüttendache, die
p sotto voce
Hier wohnt sie unterm Hüttendache, die
div.

p wechseln in B.

dolce *dimin.* *p*

Hei-li-ge, das Glück der Armen, den Trauri-gen voll Trostesspra - che, die Kranken pflegend voll Er - bar - men, voll Er - bar -

dolce *dimin.* *p*

Hei-li-ge, das Glück der Armen, den Trauri-gen voll Trostesspra - che, die Kranken pflegend voll Er - bar - men, voll Er - bar -

dolce *dimin.* *p*

Hei-li-ge, das Glück der Armen, den Trauri-gen voll Trostesspra - che, die Kranken pflegend voll Er - bar - men, voll Er - bar -

pizz. *p* *pizz.* *p*

T *a 2.* *Un poco ritenuto (ma poco.)*

SOLO. *dolce (mit dem Gesang)*

SOLO. *dolce (mit dem Gesang)*

arco *p* *arco* *pizz.* *simile* *simile* *dimin.* *dimin.* *Un poco ritenuto (ma poco.)*

Pun poco marcato

Sopran I. *p dolce (sehr leise und innig)*

men! Du hast mit Wein die Dürsten-den getränkt, mit Brod die

men!

men!

un poco marcato

T *un poco marcato*

a tempo

Un poco ritenuto (ma poco.)

SOLO.

p

SOLO.

a tempo

simile

Un poco ritenuto (ma poco.)

simile

simile

dimin.

arco

simile

dimin.

Sopran II.

hungrigSchmach - tenden, beschenkt.

Der nackten Armuth war ein wärmend Kleid

pizz.

pizz.

a tempo

SOLO.

un poco espress.

p

un poco espressivo sempre

p

a tempo

p (gleichmässig)*p* (gleichmässig)*p un poco espressivo**p* (gleichmässig)

aus delien Händen stets be - reit,

*arco**pizz.**p un poco espressivo**pizz.*

p

un poco espressivo

pizz.

pizz.

un poco espressivo

legato

legato

a 2.

All.

Den mü- den Wal- ler nahnst du lieb- reich auf, und wecktest Hoff- nung sei- nem Pil- ger-

U
Un poco ritenuto.

a 2.

dimin.

dimin.

p sotto voce

p sotto voce

p sotto voce

a 2.

3 Hörner in F (mit Dämpfern.)

dim.

Un poco ritenuto.

lauf.

dim.

Sopran u. Alt.
sotto voce

Und wen ge-

U

Musical score for the first system, featuring vocal and piano parts. The lyrics are in German: "rein intoniert)", "küst des Todesengels Mund, den legtest fromm Du in ge-weiheten Grund!". The score includes dynamic markings such as *pp* and *smorz.*

Musical score for the second system, featuring vocal and piano parts. The lyrics are in German: "Nehmt hin, was ich noch übrig habe! Den Mantel und dies letzte Brod!". The score includes performance instructions such as *più stringendo*, *stringendo*, *più stringendo*, *agitato e cresc.*, *rallentando*, and *agitato e cresc.*.

poco rit. Tempo I^{mo} Andante moderato molto tranquillo.

Fl. *a 2.*

Hb. **SOLO.** *espressivo*

Cl. *I^{mo} espressivo*

Fg.

Hr. (äusserst ruhig) *mit Dämpfern.*

poco rit. Tempo I^{mo} And^{te} mod^{to} molto tranquillo.

VI. I. *dolce* *cresc. molto espressivo* *pizz. arco*

VI. I. *cresc. molto espressivo* *pizz. arco*

VI. II. *dolce* *pizz. arco*

Br. *dolce* *pizz. arco*

Sopran. *dolciss.* *pp*

E - li - sa - beth, Du Hei - li - ge, das Glück der Ar - men! E - li - sabeth!

Alt. *pp*

CHOR (äusserst ruhig.) E - li - sa - beth, Du Hei - li - ge, das Glück der Ar - men! E - li - sabeth!

Tenor. *pp*

E - li - sa - beth, Du Hei - li - ge, das Glück der Ar - men! E - li - sabeth!

Bass. *pp*

E - li - sa - beth, Du Hei - li - ge, das Glück der Ar - men! E - li - sabeth!

div. arco *pizz.*

(äusserst ruhig)

41.

C-B. tact.

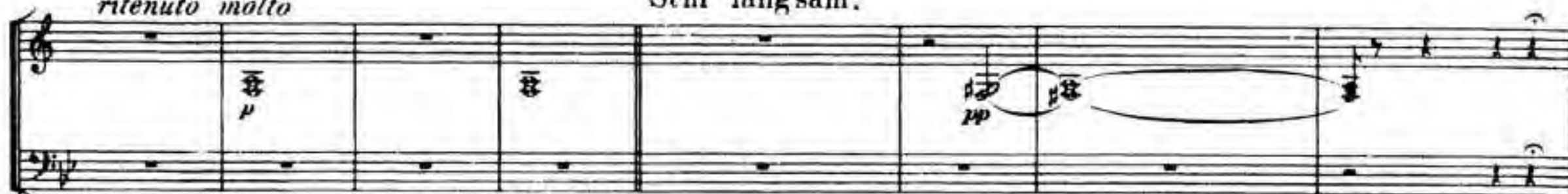
The musical score is for a piece titled "Dein Gebet". It is written for a vocal soloist and a piano accompaniment. The score is in 4/4 time and the key signature has one flat (B-flat). The tempo is marked "Moderato".

The vocal part begins with a solo section marked "SOLO." and "p". The lyrics are: "Dein Ge - bet, drum nimm uns auf in Dein Ge - bet." The piano accompaniment features a prominent pizzicato (pizz.) line in the right hand, starting with a forte (f) dynamic and moving to piano (p). The left hand provides a steady bass line.

The score includes a repeat sign and a double bar line. The final measure of the piece is marked with a "W" and a "p" dynamic.

ritenuto molto

Sehr langsam.



Sehr langsam.

Elisabeth.

ritenuto molto

Die Lüfte schauern kühl, und Dunkelheit legt sich um meine Sinne.



Das ist nicht Erdennacht! Ein seliges Ge-



Fl.

Hb.

Cl.

Fg.

Hr.

Tr.

Pos.

Pk.

Harfe.

SOLO.

dolce innocente

pp

pp

(wechseln in F.)

SOLO.

pp

dolce ma un poco marcato
(genau mit 2. Violinen und Violen)

dolce innocente

p teneramente

simile

p teneramente

simile

fühl durchströmt die Brust, als wär'ich neu er - wacht. Die

pizz.

p

pizz.

p

arco

dolce

The musical score is arranged in systems. The first system includes Flute (Fl.), Horn (Hb.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Horn (Hr.), Trumpet (Tr.), and Percussion (Pk.). The third system includes Harp (Harfe.). The fourth system contains vocal lines with lyrics. The fifth system continues the vocal lines. The sixth system includes piano (pizz.) and arco markings. The score includes various musical notations such as notes, rests, and dynamic markings.

SOLO.
poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

SOLO.
TUTTI.
poco a poco cresc.

divisi
poco a poco cresc.

poco a poco cresc.

Er den Büsche weicht,
es heben weh'n - de Schwingen leicht mich hoch em - por, als soll-te

poco a poco cresc.

un poco accelerando

251

poco a poco cresce.

X *2.*

in F.

in C.

mf

p

(Ces und Fes vorbereiten)

un poco accelerando

schon der selb'ge Flug be - gin - nen zum ew' - gen Licht!

arco

X

252

Fl.

Hb.

Cl.

Fg.

Hr.

Tr.

Ps. u. Tuba.

Ha! welch ein Glanz durchbricht der Wolken Thor,
V.C. u. C-B.

Ich seh verklärt des

poco rit. *a tempo* *SOLO.*

piu dimin. *pp* *rall.* *p es*

p *pp* *rall.* *p*

p *pp* *rall.*

poco rit. *a tempo*

dolcissimo *rall.*

Freu - des Lichtge - stalt. Du rufst, Ge - lieb-ter, ja, ich komme bald! —

Fl. *pressito* *rit.* *pp* *Sehr langsam.*

Hb. SOLO. *p* *rit.*

Cl. *rit.* *pp*

Fg. *rit.*

Elisabeth. *poco rit.*

Du hast ge - füh-ret mich zum En - de, o Herr, den meine See - le preist. In Dei - ne

Fl. *SOLO.* *dolcissimo legatissimo* *perdendo*

Cl. *pp*

(nicht taktiren)

rit.

Va-terhän - de be-ehl' ich meinen Geist! —

Andante moderato.

sehr ruhig

1. u. 2. Fl. *dolcissimo* *sehr ruhig* *2^{te} espress.*

3. Fl. *dolcissimo* *sehr ruhig* *2^{te} espress.*

Cl. *dolcissimo* *sehr ruhig*

Eine 1^{te} Violine SOLO. *pp* *pp*

Br. *p sostenuto* *pp*

Fl. *2^{te} espress.*

Cl. *pp*

VI. SOLO. *pp*

Alle 1^{ten} VI. *dolcissimo sostenuto*

VI. 2. *div.* *dolcissimo sostenuto*

Br. *dolcissimo sostenuto*

VI.

Br.

Sopran.

CHOR der ENGEL. (NB. Nur halber Frauenchor, oder 3 Solo-Stimmen.)

Alt.

Y

dim. e rit.

dim. e rit.

dim. e rit.

pp dolceissimo

pp

dolceissimo

poco rit.

pp

Der Schmerz ist aus, die Hände weichen, die Hülle bleibt in Erden ruh,

Der Schmerz ist aus, die Hände weichen, die Hülle bleibt in Erden ruh,

Harmonium (in die Mitte der Sänger zu stellen.)

p

dolce

die See - le steigt als Unsres - gleichen unsterb - lich rei - nem Licht, rei - nem

dolce

die See - le steigt als Unsres - gleichen unsterb - lich rei - nem Licht zu, rei -

Ein wenig bewegter.

dimin.

2 Soprane.

Licht - te zu. Und al - le Thränen, die ge - flossen, sind Gnaden - tropfen. Himmels - thau, und Himmels -

dimin.

2 Alte.

- nem Licht - te zu. Und al - le Thränen, die ge - flossen, sind Gnaden - tropfen. Himmels - thau, und Himmels -

ro-sen sind ent-sprossen, ja Him-mels-ro-sen sind ent-sprossen der qual-er-full-ten Dor-nen-

ro-sen sind ent-sprossen, ja Him-mels-ro-sen sind ent-sprossen der qual-er-full-ten Dor-nen-

(Immer langsam und äusserst ruhig.)

Fl. **Z** *dolcissimo*

Hb. *p*

Cl. *dolcissima*

Fg. *p*

Hr. in F. **SOLO.** *pp*

Harfe. *rechte* *linke*

Harmonium. *pp* *p*

(Immer langsam und äusserst ruhig.)

poco tremolando *ppp* (sehr rein intoniren) *sempre pp*

poco tremolando *ppp* (sehr rein intoniren)

Der ganze Frauenchor. Der Schmerz ist aus, die Ban-de wei-chen.

Der Schmerz ist aus, die Ban-de wei-chen,

V-C. *pizz.*

Z C-B. tacet.

Piccolo.

poco a poco crescendo

simile

poco a poco crescendo

simile

poco a poco crescendo

simile

poco a poco crescendo

2 Hr. in F. SOLO.

pp

2 Tr. in E.

poco a poco crescendo

1. Tenorpos.

pp

SOLO.

pp

forte

poco a poco crescendo

sempre piano

poco a poco crescendo

simile

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

die Hülle bleibt in Er-den - ruh', die See - le steigt als Unsres - glei - chen un - sterblich

die Hülle bleibt in Er-den - ruh', die See - le steigt als Unsros - glei - chen un - sterblich

arco

poco a poco crescendo

dolce espressivo

rinforz. *dim.* *p*

rinforz. *dim.* *p*

rinforz. *dim.* *p*

rinforz. *dim.* *p*

dim. *p*

(wechseln in C)

dim.

ff *dim.*

div. *rinforz.* *dim.* *mp espressivo*

rinforz. *dim.* *mp espressivo*

rinforz. *dim.* *mp espressivo*

rinforz. *dim.* *mp espressivo*

rei - nem Lich - te zu. *mp* Und al-le Thränen, die ge-flos - sen, sind Gnaden-

rei - nem Lich - te zu. *mp* Und al-le Thränen, die ge-flos - sen, sind Gnaden-

ff *dim.* *p espressivo*

Hr. 1 u. 2.
 3te Horn in F.
 Tr. in C. SOLO.
 Pos. SOLO.
 (as in a auflösen)
 div.
 non divisi
 divisi
 tropfen, Himmels - thau, und Himmels - ro - sen sind ent - spros - sen, ja Himmels - rosen sind ent - spros - sen der qual - er -
 tropfen, Himmels - thau, und Himmels - ro - sen sind ent - spros - sen, ja Himmels - rosen sind ent - spros - sen der qual - er -

p dolce

dim. pp

dim. pp

dim. pp

dim. pp

SOLO. pp

a 2. pp

SOLO. pp

(♭ in A auflösen)

(es in e auflösen)

div.

pp (nicht tremoll.)

pp (nicht tremoll.)

pp (nicht tremoll.)

füll - ten Dor - nen - au.

füll - ten Dor - nen - au.

div.

pp (nicht tremoll.)

ren, genau 16(4)

sempre pp

ren, genau 16(4)

sempre pp

ren, genau 16(4)

sempre pp

ren, genau 16(4)

sempre pp

divisi

ppp

- a) Recapitulirung der Hauptmotive als Orchester-Interludium.
- b) Der Kaiser Friedrich II. von Hohenstaufen.
- c) Trauerchor der Armen und des Volks.
- d) Aufzug der Kreuzritter.
- e) Kirchenchor, Ungarische und deutsche Bischöfe.

Piccolo.

[illegible]

This image shows a page of musical notation for a string quartet. The score is written for four staves, each representing a different instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "crescendo" is written multiple times across the staves, indicating a gradual increase in volume. The dynamic marking "mf" (mezzo-forte) is also present. The notation is complex, with many notes and rests, suggesting a piece of music with a rich texture. The page is numbered "12" in the bottom left corner.

Quasi Allegro moderato.

First system of musical notation for 'Quasi Allegro moderato.' It consists of five staves. The first four staves are marked *ff solenne* and feature long, sweeping melodic lines with many accidentals. The fifth staff is marked *ff solenne* and contains a more rhythmic, eighth-note pattern. The system concludes with a double bar line.

Second system of musical notation for 'Quasi Allegro moderato.' It consists of five staves. The first four staves are marked *ff* and feature a dense, rhythmic texture of eighth and sixteenth notes. The fifth staff is marked *ff* and contains a more rhythmic, eighth-note pattern. The system concludes with a double bar line.

Quasi Allegro moderato.

Third system of musical notation for 'Quasi Allegro moderato.' It consists of five staves. The first four staves are marked *ff solenne* and feature long, sweeping melodic lines with many accidentals. The fifth staff is marked *ff solenne* and contains a more rhythmic, eighth-note pattern. The system concludes with a double bar line.

This musical score is divided into three systems, each consisting of five staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as notes, rests, and dynamic markings.

System 1: The first staff is mostly empty, with some notes appearing in the later measures. The second staff has a few notes. The third staff begins with a series of eighth notes, followed by a rest. The fourth and fifth staves contain complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like *sf* (sforzando) and *f* (forte).

System 2: The first four staves contain rhythmic patterns, including eighth notes and rests. The fifth staff has a few notes. The notation includes dynamic markings like *f* (forte) and *div.* (divisi).

System 3: The first four staves contain rhythmic patterns, including eighth notes and rests. The fifth staff has a few notes. The notation includes dynamic markings like *f* (forte) and *div.* (divisi).

Piccolo tacet.

265

Musical score for strings and woodwinds, measures 1-16. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#). The tempo is marked 'Piccolo tacet.' at the beginning. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The woodwind parts (Flute, Clarinet, Bassoon) are also present, with some measures showing 'a 2.' (second ending) and 'f' (forte) markings.

Musical score for woodwinds and strings, measures 17-32. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#). The tempo is marked 'SOLO.' at the beginning of the woodwind section. The woodwind parts (Horn, Clarinet, Bassoon) are prominent, with some measures showing 'f' (forte) and 'p' (piano) markings. The string parts are also present, with some measures showing 'p' (piano) and 'f' (forte) markings. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The woodwind parts are marked 'SOLO.' and 'dolce con grazia'. The string parts are marked 'p' (piano) and 'f' (forte). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The woodwind parts are marked 'SOLO.' and 'dolce con grazia'. The string parts are marked 'p' (piano) and 'f' (forte).

[illegible]

Fl.

Cl.

Fg.

Hr.

SOLO.

un poco espressivo

un poco espressivo

un poco espressivo

più espressivo

Fl.

Cl.

Fg.

Hr.

Tr.

Ten. Pos.

ben in Tempo

ben in Tempo

ben in Tempo

pizz.

arco.

This musical score page, numbered 268, contains two systems of music. The first system (measures 1-12) features a large orchestral ensemble with multiple staves for strings, woodwinds, and brass. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). A key signature change is indicated by the instruction "wechseln in Es." (change to E-flat major). The second system (measures 13-24) includes parts for solo instruments: Horn (Hb.), Clarinet (Cl.), Flute (Fg.), Horn (Hr.), and Piano (Pk.). The piano part has a "SOLO." marking. Dynamics range from *p* (piano) to *pp* (pianissimo). Performance instructions include "espress" (expressive), "p un poco espressivo", "dimin." (diminuendo), and "sempre f" (sempre fortissimo). A second key signature change is noted: "1. u. 2. wechsell in H." (first and second changes to D major).

Marziale.

(wechseln in B.)

2 Tr. in H.

marziale
ten.

(sehr

p ma ben marcato

p

Marziale.

p ma ben marcato

p ma ben marcato

p ma ben marcato

p ma ben marcato

p ma ben marcato

divisi non div.

poco rall.

rein intonirt)
ten.

p dimin.

p dimin.

SOLO.

poco rall.

sempre p marcato

sempre p marcato

sempre p marcato

sempre p marcato

sempre p marcato

pizz.

pizz.

pizz.

pizz.

a tempo

a tempo

Violin I: *arco*

Violin II: *arco*

Viola: *pizz.*

Cello/Double Bass: *pizz.*

SOLO.

p

Hr. 3 u. 4.

espress.

p

divisi

p

div.

p dolce
p dolce
p dolce
a 2.
p dolce

Hr. 2. u. B.
p dolce
arco
p

poco rall. SOLO.
a tempo
poco rallentando
wechseln in A.
2te SOLO.
wechseln in E.
a 2.
p dolce con grazia

poco rall.
a tempo (immer Alla Breve taktiren)
p
con grazia
p
con grazia
p
con grazia
p arco
p
con grazia
con grazia

This page of musical notation is a score for a symphony, likely the first movement of a symphony in E major, Op. 10, No. 1 by Franz Liszt. The score is written for a full orchestra and includes the following elements:

- Staves:** The score is arranged in systems of five staves each. The first system includes staves for Flute, Oboe, Clarinet, Bassoon, and Horn. The second system includes staves for Violin I, Violin II, Viola, Cello, and Double Bass. The third system includes staves for Piano, Harp, and a section of strings (likely Violins I and II).
- Key Signature:** The key signature is E major, indicated by four sharps (F#, C#, G#, D#).
- Time Signature:** The time signature is 2/4, indicated by a '2' over a '4'.
- Dynamic Markings:** The score includes various dynamic markings, including *poco a poco crescendo* (gradually increasing in volume) and *p* (piano).
- Tempo Markings:** The tempo is marked *Allegro* in the first system.
- Rehearsal Markers:** The score includes rehearsal markers, such as *In A.* and *Hr. in E.*
- Orchestration:** The orchestration is rich and varied, featuring a wide range of instruments and textures. The string section plays a prominent role, often in a rhythmic pattern of eighth notes.

Piccolo.

p *crescendo*

p *crescendo*

p *crescendo*

p *crescendo*

p *crescendo*

p *crescendo*

cantando *SOLO.* *crescendo*

pizz. *arco* *p marcato* *crescendo*

pizz. *arco* *crescendo*

divisi *pizz.* *arco* *crescendo*

divisi *p* *crescendo*

Un poco stringendo il Tempo.

First system of musical notation, measures 1-8. The score is in 2/4 time with a key signature of one sharp (F#). It features five staves. The first four staves are for the upper voices and piano, while the fifth is for the bass. Dynamics include *f* (forte) and *ff* (fortissimo). The tempo instruction "Un poco stringendo il Tempo." is written below the first staff. The system concludes with a repeat sign and a first ending bracket labeled "a 2."

Un poco stringendo il Tempo.

Second system of musical notation, measures 9-16. The score continues with five staves. Dynamics include *mf* (mezzo-forte) and *ff*. The tempo instruction "Un poco stringendo il Tempo." is repeated below the first staff. The system concludes with a repeat sign and a first ending bracket labeled "a 3."

Un poco stringendo il Tempo.

Third system of musical notation, measures 17-24. The score continues with five staves. Dynamics include *f* and *ff e staccato* (fortissimo and staccato). The tempo instruction "Un poco stringendo il Tempo." is repeated below the first staff. The system concludes with a repeat sign and a first ending bracket labeled "a 3."

This musical score is a 12-part setting, likely a Mass, featuring vocal and instrumental staves. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation is complex, with many staves containing multiple voices or instruments, often with overlapping parts and intricate rhythmic patterns. The score is divided into two main systems, each containing six staves. The first system includes a variety of note values, rests, and dynamic markings, with some staves featuring a '2.' marking. The second system continues the polyphonic texture with dense, overlapping parts. The overall style is characteristic of 16th or 17th-century polyphonic music.

This musical score is divided into two systems, each containing five staves. The top system features a piano part on the first four staves and a bass line on the fifth. The piano part consists of chords and single notes, with some measures containing slurs and accents. The bass line is a simple, steady accompaniment. The bottom system features a more complex piano part on the first four staves, characterized by rapid sixteenth-note passages and slurs. The bass line continues the accompaniment. The score is written in a key with three sharps (F#, C#, G#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, slurs, and accents.

più stringendo

First system of musical notation, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a key signature of two sharps (F# and C#) and a time signature of 4/4. The second staff has a key signature of one sharp (F#) and a time signature of 4/4. The third staff has a key signature of one sharp (F#) and a time signature of 4/4. The fourth staff has a key signature of one sharp (F#) and a time signature of 4/4. The fifth staff has a key signature of one sharp (F#) and a time signature of 4/4. The first staff is marked *marcato* and *a 2.*. The second staff is marked *a 2.*. The third staff is marked *a 2.*. The fourth staff is marked *a 2.*. The fifth staff is marked *a 2.*.

più stringendo

Second system of musical notation, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a key signature of one sharp (F#) and a time signature of 4/4. The second staff has a key signature of one sharp (F#) and a time signature of 4/4. The third staff has a key signature of one sharp (F#) and a time signature of 4/4. The fourth staff has a key signature of one sharp (F#) and a time signature of 4/4. The fifth staff has a key signature of one sharp (F#) and a time signature of 4/4. The first staff is marked *marcato* and *a 2.*. The second staff is marked *mf*. The third staff is marked *SOLO.* and *p*. The fourth staff is marked *mf*. The fifth staff is marked *mf*.

*più stringendo**tremolando*

Third system of musical notation, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a key signature of one sharp (F#) and a time signature of 4/4. The second staff has a key signature of one sharp (F#) and a time signature of 4/4. The third staff has a key signature of one sharp (F#) and a time signature of 4/4. The fourth staff has a key signature of one sharp (F#) and a time signature of 4/4. The fifth staff has a key signature of one sharp (F#) and a time signature of 4/4. The first staff is marked *tremolando* and *sf p*. The second staff is marked *tremolando* and *sf p*. The third staff is marked *sf p*. The fourth staff is marked *sf p*. The fifth staff is marked *sf p*.

f (schmetternd) (das 3^{te} Viertel immer kurz abgestossen.)

f (schmetternd) (das 3^{te} Viertel immer kurz abgestossen.)

f (das 3^{te} Viertel immer kurz abgestossen.)

sempre ff

ff e marcato

ff e marcato

simile

simile

This page of musical notation, page 280, contains three systems of staves. The notation is written in a key signature of one sharp (F#) and a common time signature (C). The first system consists of five staves, with the top staff featuring a treble clef and the bottom staff a bass clef. The second system also consists of five staves, with the top staff featuring a treble clef and the bottom staff a bass clef. The third system consists of five staves, with the top staff featuring a treble clef and the bottom staff a bass clef. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' and 'f'. The first system includes a 'p' marking in the second measure of the top staff. The second system includes a 'p' marking in the second measure of the top staff. The third system includes a 'p' marking in the second measure of the top staff. The notation is arranged in a standard musical score format, with measures separated by vertical bar lines.

musical score for a piano and orchestra, page 281. The score is in 4/4 time and features a piano part with multiple staves and an orchestral part with strings and woodwinds.

The piano part includes a section marked *SOLO.* and a section marked *cresc.* (crescendo). The orchestral part includes a section marked *mf* (mezzo-forte) and a section marked *f* (forte).

The score is written for a piano and orchestra, with the piano part on the left and the orchestral part on the right. The piano part includes a section marked *SOLO.* and a section marked *cresc.* (crescendo). The orchestral part includes a section marked *mf* (mezzo-forte) and a section marked *f* (forte).

This page of musical notation, page 282, contains a complex arrangement of multiple staves. The notation is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The music is characterized by dense, rapid passages, particularly in the upper staves, which feature many sixteenth and thirty-second notes. Dynamics such as *ff* (fortissimo) and *sfz* (sforzando) are frequently used throughout the score. The notation includes various musical symbols such as beams, slurs, and accents. The overall structure suggests a highly technical and rhythmic piece, possibly a concert étude or a section from a larger work.

A a
Langsam.

Largo.

VI. 1.
p sostenuto

VI. 2.
p sostenuto

Br.
p sostenuto

Kaiser Friedrich.

Ver - ei - nigt sich um den Thron zu

V.C.
p sostenuto

C-B.

A a

2 Hr. in F.

3 Tr. in F.

3 Pos.

ten.
mf
ten.
mf

gleichem Ziel des Reichs Va - sal - len, Mit Preisge - sang und ho - her Lieder Ton zur Gruft der

Hb. SOLO.

B_b
Bewegter.

Cl. in A.
Fg.
Hr.
Pos. u. Tuba.
Bewegter.
Hei-ligen zu wal-len. Die Rü-ber ihrer Habe sind ver-fallen des Him-mels
V.C. u. C-B.

B_b

Hb.
Cl.
Fg.
Hr.
Tr. SOLO.
Pos.
Un poco meno Moderato.
Un poco meno Moderato.
espressivo
dolce
mf sostenuto
mf sostenuto
mp
V.C.
Stra-ße und des Rei-ches Acht, in-des-sen sie nach ih-rer

Cl.
Fg.

pp

pizz.

arco
p ruhig
arco
p ruhig
arco
p ruhig

espress. *p sotto voce* *dolce*

Lei - den Nacht Für - bit - te - rin uns ward, Für - bit - te - rin uns ward im ewigen Lich -

pizz. *arco*
p dolce

Fl.
Hb.
Cl.
Fg.
Hr.

pp *a 2.* *pp* *a 2.* *pp* *In E.* *pp*

(NB. in dem Streichquartett mehr vibrieren lassen als tremolieren.)

pp poco tremolando *sempre dolcissimo*
pp poco tremolando *sempre pp*
pp poco tremolando *sempre pp*

te! Dort findet sie — den Gat - ten, der so jung, des heiligen Landes Käm - pfer

ruhig *pp poco tremolando* *pp*

ritenuto **C**

Hr. in E. *p*

Pk. in E. *p* *un poco marcato*

ritenuto

ward er-schla-gen! So kommt, lasst uns zur letzten Hul-digung

C

Hob.

Cl. *a 2.* *mf* *cresc.*

Fg. *mf* *cresc.*

Hr. *mf*

Pk. *mf*

cresc.

cresc.

cresc.

E - li - sa - beth zu Gra - be tra - gen.

cresc.

cresc.

And^{te} mod^{to} sempre un poco mosso. 287

And^{te} mod^{to} sempre un poco mosso.

SPRINGS.

Hb. SOLO.

Cl. *p dolente*

Fg.

Hr.

mf

mf

mf

espress.

sempre

D

sempre a 2.

mf

mf

mf

mf

SOLO. mf

sempre marcato espress.

sempre marcato espress.

sempre marcato espress.

Sopran.

Alt.

CHOR des VOLKS.

Tenor.

Bass.

Mit Trauer-kränzen kommen und Thränen wir ge-gan-gen,

Mit Trauer-kränzen kommen und Thränen wir ge-gan-gen,

Mit Trauer - kränzen kom - men und Thränen wir ge - gan - gen. mit

Mit Trauer - kränzen kom - men und Thränen wir ge - gan - gen. mit

sempre marcato espress.

sempre marcato espress.

First system of musical notation, consisting of five staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music includes various notes, rests, and bar lines.

Second system of musical notation, consisting of five staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music includes various notes, rests, and bar lines.

Third system of musical notation, consisting of five staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music includes various notes, rests, and bar lines.

Fourth system of musical notation, consisting of five staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music includes various notes, rests, and bar lines.

mit Trauer - kränzen kom - men und Thränen wir ge - gan - gen. In al - le Lande

mit Trauer - kränzen kom - men und Thrä - nen ge - gan - gen. In al - le Lande

Trau - er - kränzen kom - men und Thrä - nen wir ge - gan - gen. In al - le Lande dran - gen

Trau - er - kränzen kom - men und Thrä - nen wir ge - gan - gen. In al - le Lande dran - gen

Fifth system of musical notation, consisting of five staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music includes various notes, rests, and bar lines.

drangen die Bo-ten an die Frommen, in al-le Lande dran -

drangen die Bo-ten an die Frommen, in al-le Lande dran - gen

die Bo - ten an die From - men, in al - le Lande dran - gen die Bo - ten

die Bo - ten an die From - men. in al - le Lande dran - gen die Bo - ten

SOLO.

a 2.

SOLO.

SOLO.

SOLO.

mf

mf

gen die Boten an die From - men. E - li - sa - beth! E -

die Boten an die From - men. E - li - sa - beth! E -

an die From - men. E - li - sa - beth! E -

an die From - men. E - li - sa - beth! E -

Ee

3. u. 4. wechseln in F.

SOLO.

li - sa - beth, die Heil' - ge,

o sei die

p dolce

li - sa - beth, die Heil' - ge,

o sei -

p dolce

li - sa - beth, die Heil' - ge,

o sei die

p dolce

li - sa - beth, die Heil' - ge,

o sei die

Ee

Cl.
Hr.
Vl. 1.
Vl. 2.
Br.

p *ten.*

Schütze - rin uns Al - len, die wir in Leid und Trüb - sal wal - len! *p* O sei die
die Schütze - rin uns Al - len, die wir in Leid und Trübsal wal - len! *p* O sei die
Schütze - rin uns Al - len, die wir in Leid und Trüb - sal wal - len! *p* O sei die
Schütze - rin uns Al - len, die wir in Leid und Trüb - sal wal - len! *p* O

Hob. SOLO.
Cl.
Fg.
Hr. SOLO.
p *mp* *mp* *mp*

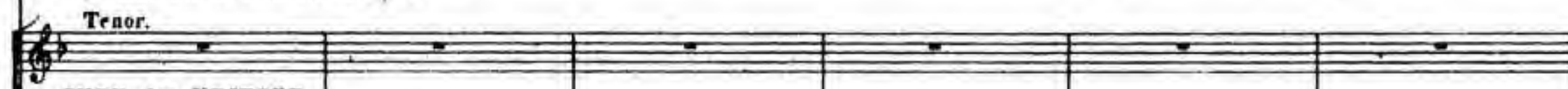
die wir in *dimin.*
Schütze - rin uns Al - len, die wir in Leid und Trüb - sal wal - len! *dimin.*
Schütze - rin uns Al - len, die wir in Leid und Trüb - sal wal - len! *dimin.*
Schü - tze - rin uns Al - len, die wir in Leid und Trüb - sal wal - len! *dimin.*
sei die Schütze - rin uns Al - len, die wir in Leid und Trüb - sal wal - len!

294 *poco a poco accelerando, ma non troppo*

Hr. 3 u. 4 in F.

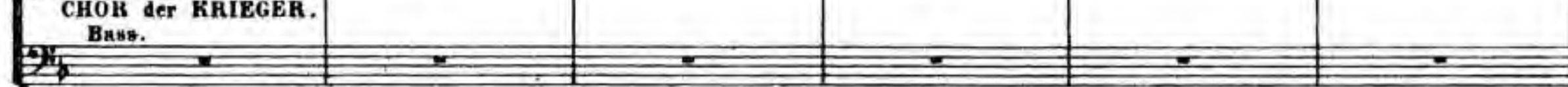


Tenor.



CHOR der KRIEGER.

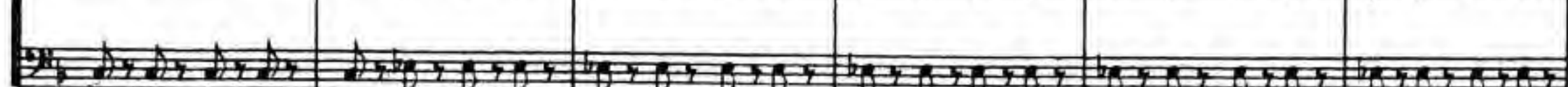
Bass.



Der Du im heil'-gen Lan - de ver - strömt Dein Hel-den - le - ben,



Der Du im heil'-gen Lan - de ver - strömt Dein Hel-den - le - ben,



Allegro moderato.

295

Fl.

Hob.

Cl.

Fg.

Hr. in E.

Hr. in F.

Tr. in E.

Poa. u. Tuba.

Pk. in F. E. H.

a 2.

wechseln in E.

Allegro moderato.

sichst sie nun auf - wärts - schwe - - ben er - löst vom Er - den -

sichst sie nun auf - wärts - schwe - - ben er - löst vom Er - den -

p *crescendo*

p *crescendo*

crescendo

crescendo

crescendo

crescendo

a 2. *crescendo*

SOLO. *f espressivo*

p *crescendo*

p *crescendo*

p *crescendo*

p *crescendo*

p *crescendo*

p *crescendo*

divisi *p* *crescendo*

non divisi

mf *ban-de.* *O wol - lest seg - nend uns ge - lei - ten, dass wir das fer - ne Ziel er -*

mf *ban-de.* *O wol - lest seg - nend uns ge - lei - ten, dass wir das fer - ne Ziel er -*

crescendo

crescendo

Ff 8 **a 2.**

Orgel.

Kirchenchor.

Sop.
De-co-ra-to no-vo flo-re Christum mente, vo-tis, o-re, col-lau-dat ec-

Alt.
De-co-ra-to no-vo flo-re Christum mente, vo-tis, o-re, col-lau-dat ec-

stre-i-ten, De-co-ra-to no-vo flo-re Christum mente, vo-tis, o-re, col-lau-dat ec-

stre-i-ten, De-co-ra-to no-vo flo-re Christum mente, vo-tis, o-re, col-lau-dat ec-

Ff

8. Die mit — bezeichneten Noten müssen äusserst stark geblasen und gleichmässig ausgehalten werden — wie Orgeltöne.

8

cle - si - a, col - lau - dat ec - cle - si - a!

cle - si - a, col - lau - dat ec - cle - si - a!

cle - si - a, col - lau - dat ec - cle - si - a!

cle - si - a, col - lau - dat ec - cle - si - a!

Ungarische Bischöfe.

No - va no - bis lux il -

8

lu-xit, no - va stel - la, quam pro - du - xit no - bi-lis — Un -

The musical score is written for a large ensemble, including voices and instruments. It features multiple staves with musical notation, including notes, rests, and dynamic markings. The lyrics are written below the staves, indicating the text to be sung. The score is divided into systems, with the lyrics appearing at the bottom of the page.

This musical score page, numbered 300, contains two systems of music. The first system consists of eight staves: four vocal staves at the top and four piano accompaniment staves below. The vocal staves feature lyrics in Latin, with some parts marked with 'a 2.' and 'a 3.'. The piano accompaniment includes a grand staff (treble and bass clef) and a separate staff for a lower instrument, possibly a cello or double bass. The second system also consists of eight staves, with the vocal staves continuing the Latin lyrics. The piano accompaniment includes a grand staff and a separate staff for a lower instrument. The score is written in a key signature of one sharp (F#) and a common time signature (C). The lyrics are: 'No - bi - lis Un - ga - ri - a! No - bi - lis Un - ga - ri - a! No - bi - lis Un - ga - ri - a! No - bi - lis Un - ga - ri - a!'. The score is marked with 'ff' (fortissimo) and 'a 2.' and 'a 3.' (second and third endings).

300

No - bi - lis Un - ga - ri - a! No - bi - lis Un - ga - ri - a! No - bi - lis Un - ga - ri - a! No - bi - lis Un - ga - ri - a!

Un poco stringendo il Tempo, ma sempre Maestoso.

Un poco stringendo il Tempo, ma sempre Maestoso.

Ga - ri - a! Lae - ta stu -

Ga - ri - a! Lae - ta stu -

Ga - ri - a! Lae - ta stu - pet Thu - rin - gi - a fractis Na -

Ga - ri - a!

Deutsche Bischöfe.

13

pet Thu rin - gi - a! Lae - ta stu - pet Thu rin - gi - a!

pet Thu rin - gi - a! Lae - ta stu - pet Thu rin - gi - a!

tu - rae re - gu - lis, dum per Sanctae suf - fra - gi - a mi - ran - da fi - unt se - cu - lis

L'istesso tempo.

Un poco rallentando il Tempo, ma poco.

a 2.
 Hh
 SOLO.
 1^{re} SOLO.
 Pos. SOLO.

L'istesso tempo.

Un poco rallentando il Tempo, ma poco.

rechte

Allgemeiner Kirchenchor.

Tu pro no - bis, ma - ter pi - a
 Fle - he für uns, from - me Mut - ter,
 Tu pro no - bis, ma - ter pi - a
 Fle - he für uns, from - me Mut - ter,

Hh

ro - ga re - gem om - ni - um
 al - ler Men - schen Kö - nig an,
 ro - ga re - gem om - ni - um
 al - ler Men - schen Kö - nig an,

ro - ga re - gem om - ni - um,
 al - ler Men - schen Kö - nig an,
 ro - ga re - gem om - ni - um,
 al - ler Men - schen Kö - nig an,

3. tacet
 Pos. SOLO

Un poco animato il Tempo, ma non troppo.

305

p mezzo piano espressivo *cresc.*

a 2. *p* mezzo piano *cresc.*

SOLO, *p* mezzo piano espressivo *cresc.*

SOLO, *p* mezzo piano *cresc.*

a 2. *p* mezzo piano

Un poco animato il Tempo, ma non troppo.

p mezzo piano espressivo *cresc.*

p mezzo piano espressivo *cresc.*

p mezzo piano espressivo *cresc.*

p mezzo piano *cresc.*

tu pro no-bis ma-ter pi-a ro-ga re-gem om-ni-um ut post *cresc.*

Fle-he für uns, fromme Mut-ter, al-ler Menschen Kö-nig an, dass nach *cresc.*

tu pro no-bis ma-ter pi-a ro-ga re-gem om-ni-um ut post *cresc.*

Fle-he für uns, fromme Mut-ter, al-ler Menschen Kö-nig an, dass nach *cresc.*

div. *p* mezzo piano *cresc.*

p mezzo piano

[illegible]

Musical score for page 307, featuring vocal and instrumental parts. The score includes multiple staves with musical notation, including notes, rests, and dynamic markings such as *cresc.*, *f*, *mf*, and *divisi*. The lyrics are written in Latin and German.

Latin lyrics:

re-gem om-ni-um, ut post hoc ex i-li-um, no-bis det ve-ra gau-di-a,

German lyrics:

Menschen König an, dass nach diesem Er-den-wall'n wah-re Freud er uns ver-leih',

The score is divided into several systems, with the vocal parts (soprano, alto, tenor, and bass) and instrumental parts (piano and organ) clearly delineated. The lyrics are aligned with the corresponding musical staves.

Ii[illegible]

Andante.

Andante moderato.

First system of musical notation. It includes a vocal line with lyrics and several piano accompaniment staves. Dynamics include *p* (piano) and *cresc.* (crescendo). The tempo changes from *Andante.* to *Andante moderato.*

Andante.

Andante moderato.
nicht tremoliren

Second system of musical notation. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). The tempo changes from *Andante.* to *Andante moderato.* with the instruction *nicht tremoliren* (do not tremolo).

Lyrics for the vocal parts:

No-bis det ve-ra gau-di-a!
 Wah-re Freud er uns ver-leih!
 No-bis det ve-ra gau-di-a!
 Wah-re Freud er uns ver-leih!

Accompanying vocal parts sing: A-men, A-men, A-men, A-men.

310

men. A - - men. A - - men!

men. A - - men. A - - men!

men. A - - men. A - - men!

men. A - - men. A - - men!

Schluss - Bemerkung.

Durch das gütige Wohlwollen des hochwürdigen Herrn Erz-Prälaten, Michael von Rimely, Erz-Abt von Martinsberg (in Ungarn), und des Freiherrn Anton von Augusz, so wie der freundlichen Verwendung des hochwürdigen Herrn P. Maurus Czinár (Bibliothekar der Erzabtei Martinsberg), des hochwürdigen Herrn Kronperger (Redacteur der Zeitschrift „Der katholische Christ“ Pest), des R. Pater Guardian der Franciscaner in Pest, des Herrn Gabriel Mátray (Custos der Széchényischen Landes-Bibliothek im ungarischen National-Museum zu Pest), und des Componisten Michael Mossonyi in Pest, wurden mir die der kirchlichen Feier „*In festo, sanctae Elisabeth*“ eigenthümlichen, und in Brevieren und Choralbüchern der 16^{ten} und 17^{ten} Jahrhunderte aufbewahrten Antiphonen, Graduale, Hymnen, etc. mitgetheilt. Diesem liturgischen Schatz habe ich insbesondere zwei Motive entnommen, welche von alten Zeiten her, in traditioneller, kirchlicher und historischer Beziehung mit der heiligen Elisabeth stehen. Der genauen Angabe beider Motive, nebst ihrer Benutzung in meiner Composition der Legende der heiligen Elisabeth, füge ich hier meinen verbindlichsten Dank an die Spender derselben bei. Gleichfalls bin ich zu ähnlichem Danke verpflichtet gegen Herrn Eduard Reményi (in Pest) und Herrn Gottschalg (Cantor in Tieffurth bei Weimar) für die gefällige Zustellung zweier Volksmelodien, die ich meinem Werke angeeignet habe.

R o m, October 1862.

Fr. Liszt.

Verzeichniss der Motive.

1^{tes} Motiv. „*In festo, sanctae Elisabeth*“



(Motiv der Orchester - Einleitung)

Angedeutet in N^o I. a) („*Noch in der Silberwiege still träumt sie der Zeit entgegen*“)

„ I d) („*Wie ist das Haus voll Sonnenschein*“)

N^o II b, c und d,

N^o III b und c,

N^o IV c und d,

N^o V a und d,

N^o VI a und e,

NB. Die Buchstaben beziehen sich auf das Inhaltsverzeichniss, welches jeder Nummer der Partitur vorsteht.

2^{tes} Motiv. Ungarisches Kirchenlied zur heiligen Elisabeth, aus dem Druckwerke „*Lyra coelistis*“ etc.



2.

Születék Örsébet jó órában
Királyi Atyától Székes Váraban:
Nevelkedvén hogy el kezdte szólni;
Jesust Jesust tüle volt csak hallani.

4.

Nagyobbkorra minden szíve kedve
Az Istenhez vala felemelve:
Hogy csak alig imádságtúl, templomtúl
Vitetetett unalmas Udvarloktul.

6.

Szegényekhez vala kegyes, és jó,
Köny örülő szívvél adakozó:
Még kis korban asztali falatkákat
Éhezőknek gyakorta osztogatott.

8.

Az utón sok számú ezereket,
Aranyat, ezüstöt 's több kincseket:
Nggy éhségben csürökbülgabonáját
Elosztotta, sőt a maga ruháj át.

10.

Mindent elozta sok koldulókra,
Maga is szegénnyé lön utótra:
Hi vetteték özvegységben jószagbul,
És élt 's jót tött másokkal fonásábül.

12.

Isten is illy maga szolgálóját
Ám megdiesöiti éltit, holtát:
Döjithül fonnyalt orcája mások előtt,
Midon a' szep angyalhoz hoecsouló lött.

14.

Holta után sem szünt könyörölni,
Sőt jó téte kez dett oregbülni;
Mert hallottak életre viszszyuttak,
Santak, vakok általa meggyogyultak.

3.

Szokék imádsághoz elannyira,
Hogy eggél mulatság vala kinnya:
A' jatek közt gyakorta kápolnában
Deszalada, hogy imadkoznék abban.

5.

Isten dicsireti gyakorlást
Megtartá mind végig szent szokását:
Ferje oldala mellől skokott kelni
Titkon éjjel 's terden Istent tisztelni.

7.

Egyszer kivitt volna koténykében
Olly alaminsnáiskát tel-idoben:
Hiraly Attya Hit elo talála,
Rósáskákká szent alamisnaja vála.

9.

Ehez nagy ispitalt épitetett
A' kiben sok szegénijt helheztetett;
'Hezeiviel étette betegeket,
Tisztogatta fekélyes rút sebeket.

11.

Nem magának való volt Örsébet,
Másokhoz mutatott emberséget:
Istenihez buzgó nagy szeretetít,
Hinek eppen szentelé az életitt.

13.

Doldog szent halálán örülenek
Angyalok, és szepen éneklének:
Templom felett sok szép madar kepiben
Istent diesérvén illy kedves szentiben.

15.

Mi is é nagy Szentnek példájára
Állunk testünk sanvargatásán:
Tellyes szívvél a' másoknak javára
Igyekezzünk, és Isten áldására.

16.

Mert jobb á Lázárral itt szenvednünk,
Szenteket kiskoríg úgy követnünk:
Hogy övelk lehessünk boldogságban,
Örök dicső életben menyországban.

Amen.

Dieses Kirchenlied ist verwendet in: N^o V c, und d — und

„ VI a, und c —

3tes Motiv. Ungarische Volksmelodie (von Herrn Reményi mitgetheilt.)



tritt vor in N^o I b.

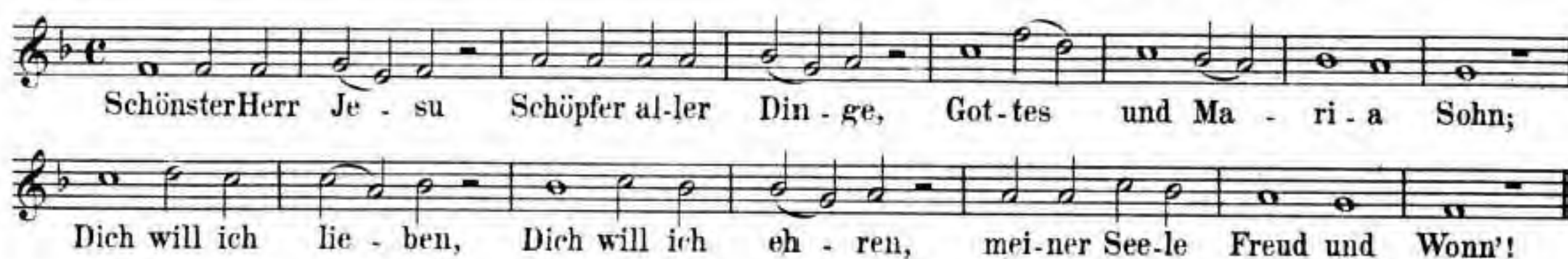
„ IV c.

„ V b.

„ VI a. b. c.

4tes Motiv. Altes Pilgerlied angeblich aus der Zeit der Kreuzzüge.

(von Herrn Cantor Gottschalg mitgetheilt)



2.

Alle die Schönheit Himmels und der Erden
Ist gefasst in Dir allein;
Nichts soll auf Erden lieber mir werden,
Als Du Jesu, Liebster mein.

4.

Schön sind die Blumen, schöner sind die Menschen
In der frischen Jugendzeit;
Aber sie sterben, müssen verderben,
Jesus lebt in Ewigkeit.

3.

Schön ist das Mondlicht, schöner die Sonne,
Schon sind die Sterne, ohne Zahl,
Jesu ist reiner Jesu ist heller,
Als die Sterne allzumal.

5.

Er ist wahrhaftig, allzeit gegenwärtig,
Im hoch heiligen Sacrament!
Jesu, Dich bitt' ich sei Du mir gnädig,
Jetzt und an dem letzten End'!

Dieses Pilgerlied bildet den 2ten Satz des „Kreuzzug - Marsch“ in

N^o IV d,

und kehrt wieder in „ VI a.

Schliesslich sei noch bemerkt dass die Intonation  im gregorianischen Gesang sehr häufig gebraucht ist; zum Beispiel in dem , dem Hymnus  etc. —

Ma - gni - fi - cat

Crux fi - de - lis

Der Componist dieses Werkes hat die nämliche Tonfolge mehrmals verwendet — unter andern in der Fuge des Gloria („cum sancto spiritu“) der Graner Messe; im Schlusschor der Dante Sinfonie, und in der symphonischen Dichtung „Die Hunnen-Schlacht.“ — Sie bildet, in der obliegenden Composition der Legende der heiligen Elisabeth, gleichsam als tonisches Symbol des Kreuzes, das Hauptmotiv des Chors der Kreuzritter (N^o III a) und des Kreuzzug - Marsches (N^o III d.)